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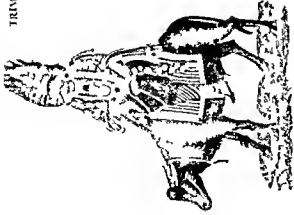
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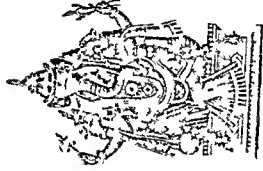
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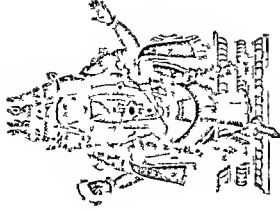
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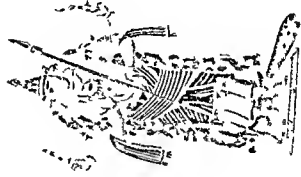
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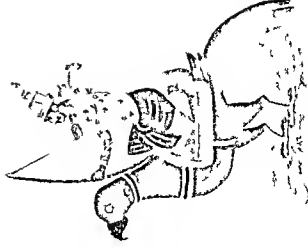
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A Comprehensive Survey of the Sacred Lore of the Hindus,
Buddhists and Jains

BY

P. THOMAS

Author of "Women and Marriage in India",
"Hindu Religion, Manners and Customs"

With a Coloured Frontispiece and 268 Half-Tone Illustrations

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TO
K. RAGHUPATHY IYER**

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NOTE TO THE FIFTH EDITION

A Jain friend recently pointed out to me that no book on Indian myth and legend can be considered quite complete without an account of the mythology of the Jains. In appreciation of the force of his argument I have, in this edition, added a chapter on Jainism. Though Jainism has much in common with Hinduism, it is still a separate religion with a lore of its own. Besides, it is one of the living religions of India and has, unlike Buddhism, considerable following in the land of its birth.

The inclusion of Jainism has naturally enlarged the scope of illustrations, and a number of plates have been added in this edition and the size of the book has considerably increased.

P. THOMAS.

PREFACE TO SECOND EDITION

When I sent the manuscript of the original edition of this work to the publishers, I had considerable misgivings about the popularity of the subject, particularly at a time like this. But the sale of a fairly large edition of the book within a short time proves that the fundamental human craving for myths and legends cannot be adversely affected by such trifles as global wars, famines and mass massacres.

I had covered sufficient ground in the original edition which has saved me the trouble of making substantial changes in this one. Yet as nothing, myths not excluded, can ever remain static, I have made some alterations and additions which I hope, would add to the attraction of the book. The story of Harischandra, in Chapter XIII, is a notable addition made at the request of a Hindu friend who wishes 'to dispel the notion some Europeans have that the Hindus are a lying lot'. I must apologize for not having included this story in the original edition, for the story, though designed to drive home a moral, is singularly beautiful and is one of the most popular among the Hindus.

P. THOMAS

AUTHOR'S ACKNOWLEDGMENTS

A list of the principal works I have consulted in writing this book will be found in the bibliography at the end of the book. Wherever I have quoted at length from any work, the book or the author has been particularly mentioned.

I have to acknowledge my indebtedness to Dr R J Mehta, M Sc, Ph D, (B'ham) and Mr P V Kane, M A, LL B, for giving me valuable suggestions to the Director General of Archaeology, New Delhi, and the Curator, Prince of Wales Museum of Western India, Bombay, for allowing me to see the albums and various publications in their offices and select the illustrations. My deepest debt of gratitude is due to Mr J H Taraporevala who originated the idea of the book and has helped me in many ways to write it.

I should also acknowledge the help I received from my sister Eliza in preparing the Index and Glossary of the book.

P. THOMAS

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INTRODUCTION

THE science of medicine, they say, grew out of black magic. The horned witch doctor was the forerunner of our civil surgeon. His cauldron of crabs, scorpions, vipers, hyena's teeth and noxious weeds was the first laboratory in the world, and out of it grew the science of chemistry and medicine. Similarly, art, religion and philosophy had a low origin in myths.

To a child, the stone over which it slips and falls, and the thorny bush on which it hurts its fingers appear to be beings with a malicious intent. It kicks the stone and frowns at the bush. We all remember our childhood days when clouds and rocks, plants and flowers could frighten or please us. We used to fondle, clothe and feed inanimate toys. Night had unknown terrors for us, and in spite of the assurances of our parents and nurses, we seldom ventured into the dark. Now, humanity in the lump can be conceived as an organism with a being, and the fears, hopes, despair and curiosity of the childhood days of mankind are embodied in myths and have come down to us as traditions sacred and profane.

Man is curious by nature and seeks causes of effects. To us moderns, science has been able to give satisfactory explanations for the immediate causes of phenomena, although the ultimate cause, to be sure, remains an enigma even to the most erudite. But to primitive man even the immediate causes of everyday occurrences were mysteries. Take, for example, the case of rainfall. While we know what causes it to primitive man rainfall was a puzzling enigma. He beheld the pleasant wonder of water falling from the sky upon the parched earth, causing vegetation to grow and clothe the earth in green. He pondered over the mystery of it. Where did the water come from? Air, obviously, could not support water. Nor could his primitive mind trace any connection between clouds and the ocean. His brain worked in the narrow sphere of his own limited experience and he came to the conclusion that there was a solid world above capable of holding waters, and the lord of that world, well-disposed towards man, released the waters of the celestial lake for the benefit of humans. To worship him was the duty of grateful man. Thunder, lightning and rainbow proclaimed his prowess, and the star-studded heavens, the splendour of his abode.

We must remember that science is very young. As late as the fifteenth century when Columbus made known his intention to travel westward to reach the East and thus put to test the theory of a round earth, wise men thought him mad. Many kings and learned doctors refused to listen to him, and he had to go begging from one European capital to another for a ship and crew. So deep rooted was the Christian belief in a static earth and a geographical heaven peopled by Cherubim and ruled by Jehovah that when Copernicus (in the sixteenth century) discovered that the earth is mobile, he was persecuted by priests as a heretic.

Before Columbus the world was not correctly mapped. Even the Greeks, the most enlightened of ancient Europeans, knew little about the world and its peoples. They were acquainted with the races that inhabited countries bordering on the Eastern Mediterranean, of other peoples their knowledge was based on travellers' tales. Herodotus, known as the Father of History (fifth century B.C.) gives us in his admirable history of the nations, a detailed account of all the peoples then known to Greeks, and if you read this book you will get an idea of how little the most learned knew in those days how credulous the enlightened were. He says that ants dug out gold in India, and that Indians murdered and ate their infirm parents so as to save the trouble of supporting them! And it was the time when Buddha's doctrines were gaining supreme sway in this country. Herodotus had travelled through Asia Minor to Egypt and back to Greece and was considered one of the most widely travelled Greeks of his age. Only gods and Titans could travel beyond the enchanted Pillars of Hercules (Gibraltar). Jason's voyage to Aëthia (Persia) was recorded as a wonderful adventure. Ulysses lost his way in the Mediterranean and Homer wrote an epic about it.

Such a world was a fertile breeding place for myths. The most fantastic tales about distant countries and peoples were enthusiastically believed by the ancients. If some sailor or shipwrecked mariner returned to his homeland after a year's adventure in foreign lands and gave his countrymen exaggerated accounts of the peoples he saw, his audience were eager to exaggerate them still more and circulate weird tales about Cyclops with one eye and "men whose heads do grow beneath their shoulders." Even in our own days common folk are not above believing strange stories about foreigners. The idea of myth making is real enough in war time when the lowest passions of man rise uppermost and enemies are depicted in the darkest colour. Readers are familiar with cartoons depicting enemy leaders as beasts, demons and incarnations of the devil. They are often spoken of as dragons or gorillas ravishing the fair maid 'Liberty'. It is also interesting to note that some pious men have identified Soviet Russia with the mythical beast in the Revelation.

Enlightenment, all told, has not kept pace with scientific progress, and modern man retains most of the traits and tendencies of his primitive ancestor.

Where thought and reasoning are undeveloped impulse is unrestrained and imagination wild. To the primitive man the whole nature was charged with weird possibilities. The air was filled with spirits and demons lurked in caves and the hollow trunks of old trees. He fell down in terror before every grotesque shape. Thunder and lightning inspired awe and dread in him. Floods, droughts, earthquakes and other calamities were thought to be caused by malicious spirits who had either to be destroyed by benevolent deities, or appeased by the sacrifice of victims. On the other hand the spring breeze, flower-laden trees, seasonal rains, good harvests and other pleasant phenomena filled man with a sense of gratitude towards the benevolent spirits who were supposed to cause them.

As humanity grew, the collection of stories about spirits, good and bad, were enriched by legends of heroes who fought for the tribe and vanquished their enemies, and of sages who by invention or legation advanced the cause of the tribe. These legends increased in number and variety and in course of time passed into mythology. Many of the gods and goddesses worshipped by man at present were once human beings who trod this humble earth.

Nor are all myths the results of ignorance, malice or hero-worship. Poetry too has enriched mythology. The ancients lived in intimate contact with nature and their life was not so artificial as ours. In those days there were no cities, machines and mechanized means of transport. The habitations of ordinary people were not proof against wind and rain. They were literally sons of the soil. They had no system of irrigation and agriculture was dependent upon the precarious rainfall. Their villages had no lights in the night and the wolf, hyena, tiger and other beasts of the night and predatory tribes appeared under cover of darkness to devour and to loot. Before the invention of agriculture the plight of man was still worse and he wandered from place to place in search of pastures and game. Nor was that the beginning of the adventure of man upon this earth. There was a time when he lived in caves without knowing how to lay a fire or forge a weapon.

So the ancients were Nature's children and their phant minds reacted to the beauty of Nature in a degree not possible for us to experience. At the very dawn of history when man beheld the glorious orb of the day shedding an effulgent stream of light on all that exists, the night studded with myriads of beautiful stars, the crystal rills rumbling in the limitless forests in the midst of wild scenery, when man beheld a storm spreading gloom all around, how a gentle breeze made all nature bloom, he very naturally became contemplative. Amazed and awe-struck at the sight of these phenomena of the natural world, he put to himself the question—what do these things reveal to me? What is the inworking light of all these? To the so-called uncivilized man living in that far-off age of faith, this panorama presented by the universe revealed the will of some unknown powers, unknown to him yet guiding him.

THE SCIENCE OF MYTHOLOGY

Myths then have a meaning. Just as strata of earth give an indication to the life of the earth and even of the progress of life through prehistoric times, myths are thought fossils which teach us in allegories and symbols the story of cultures and civilisations that preceded ours, and the attempts of primitive man to solve various human problems. As reason and science advance, myths lose much of their religious and dogmatic character, but are not discarded entirely as futile. In fact they still find a prominent place in the emotional life of the community in art, poetry and folklore. The cathedrals and palaces of Europe and the murals, frescoes, paintings and sculptures in them are still a joy to the onlooker, be he Christian, pagan or atheist. The artists of Christendom have liberally borrowed from Greek and Egyptian mythology and Madonna, the Queen of Heaven, the main inspiration of renaissance art is traced to the Egyptian Isis. To the extent mythology has influenced art in India, every cave and temple and the idols and frescoes within, bear eloquent testimony.

Apart from its relation to art, mythology has a scientific aspect. By study of comparative mythology, ethnologists have been able to elucidate many obscure points of racial migrations and fusions. The similarity between certain myths of different peoples inhabiting distant regions is striking. It is true that human nature is fundamentally the same and similarity in expression of emotions and reaction to phenomena can be coincidental. But there are certain analogies which by their very nature point to something more than a coincidence. In the *Khandogya Upanishad* for instance, there is the myth of the mundane egg. 'The egg broke open. The two halves were one of silver, the other of gold. The silver one became this earth, the golden one the sky, the thick membrane (of the yolk) the mist with the clouds, the small veins the rivers, the fluid the sea, and what was born from it the sun.' Professor Max Müller observes that there is a Finnish myth of the creation exactly similar to this one and maintains that such striking identity can scarcely be accidental.

Mythologists trace many Hindu, Greek and Scandinavian myths to a common origin. Philologists even establish etymological identity of many names of gods and goddesses. They surmise with good reason.

that the Hindus, Germans and Greeks had a common homeland whence their forefathers migrated in pre-historic times to different parts of the world, and that their common language and religion underwent many modifications by contact with new and alien environments. But even in these modified forms, there are striking analogies which establish a fundamental unity.

In function, the following Hindu and Greek (or Roman) deities are more or less identical

Indra	Jupiter	Balarama	Bacchus
Varuna	Neptunus	Kartikya	Mars
Surya	Sol	Durga	Juno
Chandra	Lunus	Sarasvati	Minerva
Viswakarma	Vulcan	Ushas	Aurora
Aswins	Castor and Pollux	Sri	Venus
Ganesha	Janus	Kama	Eros (Cupid)

Deities have different names and functions, and conclusions drawn from too great an emphasis on etymology or function can, no doubt, be misleading. But it cannot be denied that there is considerable evidence in support of the hypothesis of a common homeland for the people now known as Aryans. While the existence of "a common Aryan home" is generally accepted in theory, scholars have not yet been able to locate it. At one time controversy over this subject seemed to shake the foundations of the learned world. The dissertations of the controversialists were not always in the best interests of science, or particularly ethnology, but often took the form of racial arrogance and violent personal attacks. Practically every Aryan scholar claimed the "common homeland" for his own country and twisted and mutilated myths and proper nouns to fit in with his pet theory. Scholars who happened to be Semitic, on the other hand, took a malicious pleasure in ridiculing the whole thing as a figment of the imagination. As a result of this controversy, 'it became possible to make out a more or less plausible case for any part of the world to be considered as the common homeland of the Aryans.' When it came to this, Professor Max Muller, who was once an enthusiastic protagonist of the hypothesis declared that the word 'Aryan' had only a philological and not an ethnological significance. By 'Aryan,' he said he meant merely a group of languages allied to Sanskrit, and nothing more. The Arya Samajists, as we know, give an ethical interpretation to the word, according to them 'Aryan' means 'noble' and denotes no particular race. Thus, the 'common Aryan home' was dissolved into air, fire and water.

Be that as it may, the idea of a pure Aryan race still holds sway among many nations, particularly among Germans. Aryan myths indeed abound.

Another analogy that interests students of comparative mythology is that of the Egyptian to the Indian mythological system. Not only many myths, but even manners and usages are found common to ancient Egyptians and Indians. Like Indians the Egyptians had a sort of caste system. Unlike the Hindu four, Egyptians had seven castes. Although rules of caste were not enforced as rigidly as in India, caste was the basis of the Egyptian social system. Egyptians worshipped the bull Apis, and Nandi, Shiva's bull, holds a unique position in Hindu animal mythology. Osiris is identified with the Hindu Iswara. "There is a striking resemblance between the legendary wars of the three principal gods in Egypt and India. As Osiris gave battle to Typhon, who was defeated at length, and even killed by Horus, so Brahma fought with Vishnu and gained an advantage over him but was overpowered by Mahadeva, who cut off one of his five heads." In Egyptian cosmogony the sun god Ra we are told shed tears of creative rays from which all beings sprang into existence and in India we have the counterpart of the myth in Prajapati's creative tears from which all creatures are said to have come into being. The Egyptian Horus, like Brahma of the Hindu Triad, was born of a lotus. In the Chaos Egg myth, Ra issues, like Brahma, from a golden egg.

There are numerous other points of contact between the two mythological systems. While parallels in mythological conceptions among races considered Aryan can be explained by the hypothetical common homeland, Indians and Egyptians are ethnologically so different that we can only attribute this affinity to cultural contact through some unidentified medium. Probably both Egypt and India met in Babylon or else, the priests of one country went to the other to be enlightened. Any way, we cannot scoff as Max Muller does at the conclusion of a scholar who expressed that 'Egyptian priests had come from the Nile to the Ganga and Yamuna to visit the Brahmans of India, as the Greeks visited them at a later time, rather to acquire than to impart knowledge.'

Although each religion claims for itself exclusive divine origin, classical literature and the sacred books of different nations reveal to us strange and striking affinities in thoughts, customs and cults. The ruins of Babylon enriched many an alien pantheon. Many Greeks went to Egypt to learn science sacred and profane. Alexander's conquest opened up cultural contact between Greece and India. Before Alexander, the Persian king Darius had conquered Greece, and Cambyses Egypt. The Hebrews had learnt many things from Egypt.

and Babylon, though loth to acknowledge the source. Many of the present Christian mysteries and cults can be traced to the Manichees, a sect that originated in Persia and became popular in Asia Minor and Mediterranean Europe before the Christian era. In ancient days religious fanaticism was not so blind as in medieval times, and all nations borrowed ideas and gods more freely than in later times. Hence the fluidity of myths and legends.

HINDU MYTHOLOGY

Hindu mythology is more than mythology. It is a living religion. Throughout India can be seen idols of gods and goddesses worshipped at present as was done hundreds of years ago. Most of them are true to type and could have easily stepped out of one of the *Puranas*.

Hinduism is essentially a religion of variety. While some of the philosophers reached the highest peak philosophic thought has ever dared to climb, the lower classes practised idolatry, animism and the perversions peculiar to some of the lower cults. The Bacchanalian orgies of Greece and Rome are things of the past. But in India, during the Holi festival, drunkards with phallic emblems can be seen parading the streets, singing obscene songs. Kali may not, at present, claim human victims but has to content herself with the meat and blood of goats and fowl, her form, however, is not changed. In temples dedicated to her, she is still seen in her characteristic dancing pose, wearing a garland of human skulls, her mouth dripping blood, ready to devour the worlds, if her lust for blood is not satisfied. Ganesha the elephant god, and Hanuman, the ape god are also widely worshipped in India.

The Revealed Wisdom of the Hindus is called *Srutis* and consists of the four *Vedas**. The rest of Hindu sacred literature is known as *Smritis* or tradition. The eighteen *Puranas*† and the two epics (*Mahabharata* and *Ramayana*) form the bulk of the *Smritis*. From the point of view of the mythologist, the *Smritis* are more important than the *Srutis*. In the former, Vedic myths have been elaborated and new myths added.

The study of the *Vedas* was the exclusive privilege of the Brahmins. For the common folk, the *Smritis* were considered good enough. They learnt stanzas of them by heart or listened to recitations by priests. Even now Katha (story-telling) is a regular religious institution and Brahmins learned in sacred lore can be seen reading passages from the *Puranas* or epics to enraptured audiences and explaining to them the meaning of myths and legends. While the lower classes are generally ignorant of the teachings of the *Vedas* and the philosophic schools, practically every Hindu is conversant with the tales of Rama and Sita, of the doings of Hanuman, of the adventures of the Mahabharata heroes and of the various activities of Krishna. In spite of the efforts of the Arya Samajists, the Hindu revivalists, to bring the *Vedas* to the masses, the religion of the vast majority of Hindus still remains Puranic, that is, mythological.

The myths in the *Vedas* are comparatively simple. The deities are magnified humans who cause rainfall, thunder, lightning and storms. Some of the hymns of the *Rig Veda* are poetically sublime and express the awakened soul's wonder on beholding the rosy dawn, the glorious sun rising above the hills, and the majesty and splendour of the heavens. The Vedic deities are resplendent warlike beings who ride fleet horses, fight and vanquish the foes of their devotees or, exhilarated by the juice of the Soma, engage themselves in creative sport. Compared with the fantastic deities of the *Puranas* they are almost human.

The reason for this simplicity of the Vedic myths is that, in the early Vedic times, Indo Aryans were a semi pastoral people who had just learnt the art of agriculture and were constantly on the move for new pastures. They had not yet settled down permanently, and the wants and occupations of a vagrant life prevented them from falling into a great many superstitions which are the offspring of idleness. They were surrounded by hostile tribes and cattle-lifters against whom they had to put up a continuous fight. They had no use for lean and hungry philosophers who could wield neither sword nor club. They prayed for sturdy sons to ride fleet horses and confound the marauding Dasyus. Their gods too were made of the same metal. Rig Vedic Aryans did not delight in abstract principles thinner than air, but offered libations of Soma to Indra, the terrible wielder of the thunderbolt, who fought and scattered the enemies of Aryans.

In course of time, however, they subdued the neighbouring tribes, agriculture was developed, and settlements became more or less permanent, and those with a contemplative turn of mind found enough security and leisure to give rein to their fancies. Kingdoms were founded, schools of philosophy developed, and people whom the lure of Maya troubled abandoned the pleasures and comforts of the world, and retired

* The four *Vedas* are *Rig Veda*, *Yajur Veda*, *Sama Veda* and *Atharva Veda*. Each Veda consists of two parts *Samhitas* (hymns) and *Brahmanas* (ritualistic precepts). The *Upanishads* are attached to the *Brahmanas* and contain mystical doctrine.

† The *Puranas* are of later origin than the epics and speak mainly of the activities of celestials. The eighteen *Puranas* are divided into three groups each consisting of six and connected with one of the members of the Hindu Trinity. Of all the *Puranas* *Vishnu Purana* is the most comprehensive.

into forests to ponder over the mystery of life and death other worlds and their inhabitants. Most of the *Puranas* are the works of these forest hermits. They saw visions, experienced the horrors of nightmares and had moments of ecstasy and despair and they confided their experiences to their disciples who carefully memorized and passed them down to posterity. Each *Purana* though attributed to a single author is in reality a collection of tales told by different Rishis at different times and has a range of many centuries. The manner of weaving tales into tales familiar to those who have read the *Arabian Nights* made interpolation easy to practise.

Coherency is not one of the strong points of Hindu mythology. Most of the Vedic deities underwent a complete transformation in the *Puranas* and epics. Indra the most important deity of the Vedic pantheon degenerates in the epics into a second rate celestial profligate. In one myth sun is male in another female. Sun and moon are in one place mentioned as rivals elsewhere as husband and wife. The dog is extolled as a deity in one place and in another mentioned as a vile creature. Sectarian quarrels have also corrupted the whole mythological system each sect trying to establish the precedence and omnipotence of their own particular deity. Thus while the Vaishnavas claim the descent of Ganga from the foot of Vishnu the Shaivas attribute her origin to the head of Shiva. Shakti the widely worshipped goddess of India is variously described as the consort of Shiva or Vishnu or identified with Maya the energy of the Supreme Being who in union with her produced all beings. And pantheism justifies everything.

Ever since the conquest of India by Aryans there have been many irruptions of alien races into India. Religion in those days was not so well organised and exclusive as it became in later times and Indo Aryans no less by necessity than by the synthetic character of their religion absorbed many cultures alien to them and these substantially enriched Hindu mythology. Every race that invaded and settled down in India found a place in the Hindu social system and their gods in the pantheon. The Nagas (snake worshippers) the Gujars from whom Gujarat takes its name and certain other peoples are believed to have been conquerors whom Indo Aryans conquered culturally.

Such cultural conquests are common enough in history. The Romans who conquered Greece were culturally conquered by the Greeks. The pagan Mongols who subjugated Muslim countries were conquered by Islam. Islam itself stood in danger of being conquered by Hinduism. Akbar the Hindus say seriously thought of turning Hindu but gave up the attempt on being ridiculed by Birbal the court wit.*

Be that as it may the uncompromising attitude of Islam towards idolatry and its exclusive dogmatism prevented Islam from being absorbed by Hinduism. Hindu thought has however influenced Islam appreciably and some of its later developments (*Sufism* in particular) can be traced to this influence. If Hinduism has been able to influence so cut and dry a religion as Islam its effect on the culture of earlier invaders of easy religious doctrines can very well be imagined.

Apart from conquerors those whom the Indo-Aryans conquered also found a place in the Hindu fold. Dravidian and aboriginal influences are clearly traceable in the epics and the *Puranas*. Conquerors and the conquered cannot live together for long without being mutually affected.

Thus Hindu mythology developed out of a fusion of various cultures and this is mainly responsible for the existence of many self-contradictory myths in it and for reducing it as one writer puts it to a chaos of myths. But its very vastness makes Hindu mythology a fascinating subject for study.

As regard the mythology of the Buddhists and Jains it draws its inspiration mainly from Hinduism. In its travels abroad (Buddhism) of necessity borrowed many myths from alien lands but I have made no efforts to include them in this book as such an attempt will be outside its scope.

In conclusion I may observe that in this book my main attempt has been confined to giving the reader a faithful representation of the mythological systems of the Hindus, Buddhists and Jains. Hence while efforts have of course been made to elucidate obscure points I have as far as possible refrained from making comments complimentary or condemnatory.

* According to a popular story Birbal on hearing of the intended conversion of Akbar took an ass to the Jumna where the emperor was watching and began to wash and rub it. The emperor sent for him and asked him what he was doing and Birbal replied that he was washing the ass to turn it into a horse. Fool said Akbar to think of turning an ass into a horse?

Your majesty," said Birbal, the monarch who thinks that he can convert a Muslim into a Hindu is more foolish than he who tries to turn an ass into a horse. On hearing this Akbar it is said gave up the idea of conversion.

PART I
HINDUISM

CHAPTER I

COSMIC AND COSMOGONIC MYTHS

" In the beginning how the heaven and earth
Rose out of Chaos "

Milton *Paradise Lost*

EVER since man became capable of thought, the problem of the origin of the universe has been constantly troubling the thinking mind. Science and religion approach the subject from two different angles. The nebular and tidal hypotheses, the latest developments in cosmogonic science, instead of solving the problem, rather tend to widen the field of thought which is already vast enough. Scientists have also become doubtful of the validity of many of their nineteenth century conclusions. Sir James Jeans, for instance observes (in his book *The Mysterious Universe*) that the religious conception of creation is not scientifically untenable. On the contrary, he says, it looks as though the universe was like the spring of a watch, wound up by a master hand, and is fast running itself out. Sir James admits that, in the light of modern scientific evidence on the subject, the conception of the universe as an automatic mechanism (a theory beloved of the nineteenth century physicists) has broken down, giving place to Berkeley's conception of it as thought. Thus the theologian and the scientist are now nearer to each other than ever before.

Readers are probably acquainted with the theory of creation enunciated by the Semitic group of religions. They say that Jehovah reduced primordial chaos to order, and brought the world into existence out of nothing. He created the earth and the living beings on it in six days, and appointed man lord of all creatures. On the seventh, he took rest. Although some modern Christians anxious to reconcile the teachings of Genesis with Darwinism interpret the six days to mean six ages which evolved man out of lower organisms through a process of natural selection, the orthodox accept the biblical account literally and pronounce all other theories of creation as heretical or irreligious.

In the sacred literature of the Hindus there are various accounts of how the universe originated. While most of them differ substantially from one another, because of the comprehensive synthesis of all Hindu conceptions, they are all accepted as orthodox and no two are mutually exclusive.

HINDU COSMOGONY

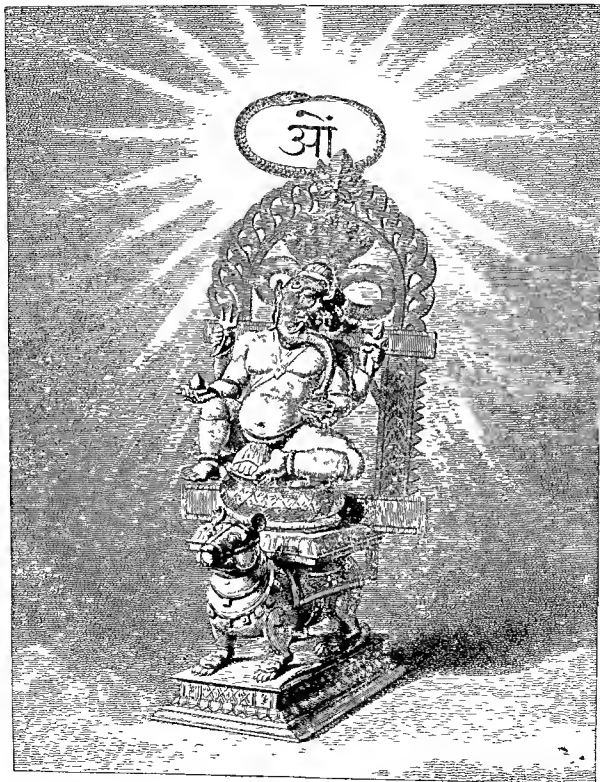
The earliest Hindu account of the origin of the universe is given in the *Rig Veda*. In some hymns it is related that Indra "measured out" the heavens and earth, while in others Varuna is said to have done it. In a third account Agni, Maruts and Indra are mentioned as the three creators of the universe. In the *Purusha Sukta* hymn, again, it is said the gods performed a sacrifice with a giant and as a result the giant's body became the sky, his navel the air and his feet, the earth. From his mind sprang the moon, from his eye the sun, from his mouth Indra and Agni from his breath wind. The four castes also rose from him. His mouth became the Brahmana, his arms the Rajanya, his thighs the Vaisya and his feet the Sudra.

It was probably from this hymn that the later myth about the emanation of the four castes from Brahma, the first of the Hindu Triad, developed.

While most of the cosmogonic myths of the world attribute the work of creation to the Primal Male Deity who moulded creatures out of chaos or primordial matter, thus establishing a gulf between the creator and the created, one myth in the *Upanishads* describes man as literally the child of the Deity born of his consort. According to this account the Universal Soul took the shape of man. Beholding nothing but himself, "he said first *This I am*. Hence the name of I was produced. Therefore even now a man who called says first 'I' is I," and tells afterwards any other name that belongs to him. And because he, as the first of all of them consumed by fire all the sins, therefore he is called *Purosha*.

"He was afraid, therefore man when alone is afraid. He then looked around and said 'since nothing but myself exists, of whom should I be afraid?' Hence his fear departed for whom should he fear, since fear arises from another?"

"He did not feel delight. Therefore nobody when alone feels delight. He was desirous of a second. He was in the same state as husband and wife. He divided his self two-fold. Hence were husband and wife produced. Therefore was this only a half of himself as a split pea is of the whole. Thus void is thus completed by woman. He approached her. Hence were men born."



GANESHA
(From Moor's *Hindu Pantheon*)

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By far the most sublime Hindu conception of creation is found in one of the later hymns of the *Rig Veda*. The hymn has been rendered into English by Dr Muir

"Then there was neither Aught nor Nought, nor air nor sky beyond
What covered all? Where rested all? In watery gulf profound?
Nor death was then nor deathlessness, nor change of night and day
That one breathed calmly, self sustained nought else beyond it lay
Gloom hid in gloom existed first—one sea, eluding view
That One, a void in chaos wrapt, by inward fervour grew
Within it first arose desire, the primal germ of mind
Which nothing with existence links, as sages searching find
The kindling ray that shot across the dark and drear abyss—
Was it beneath? or high aloft? What hard can answer this?
There fecundating powers were found, and mighty forces strove—
A self supporting mass beneath, and energy above
Who knows, whoever told, from whence this vast creation rose?
No gods had then been born,—who then can e'er the truth disclose?
Whence sprang this world and whether framed by hand divine or no—
It's lord in heaven alone can tell, if even he can show

Thus the poet begins as a theist and ends almost as an agnostic

The conception of the origin of the universe given in some of the *Puranas* is comparatively primitive. In the *Bhagata* there are many cosmogonic myths which are highly hair splitting but not equally enlightening. In all these accounts, Narayana is said to be the Prime Lord who created everything by his will to create. In one place it is said speech originated from his mouth, the *Vedas* from the humours of his body, nectar from his tongue, the firmament from his nose, the heaven and sun from the pupils of his eyes, places of pilgrimage from his ears, clouds and rain from his hair, flashes of lightning from his beard, rocks, from his nails, mountains from his bones etc., etc

Narayana, the Primal Lord, is described as lying on a banyan leaf floating on primeval waters, sucking his toe, the symbol of eternity. The myth appears self contradictory as it attributes all creation to Narayana and yet leaves one in doubt as to his precedence over Nara, the primeval waters

In the *Bhagata* we are also given a description of the Mundane Egg 'Prakriti' (nature) is said to be the mainstay of the three fundamental qualities, Satwa, Rajas and Tamas which were originally in a passive state, but on their agitation by the 'resistless destiny of creatures the Prime Person presiding over Prakriti, and Kala (Time), the principle of Mahatatwa, came into being. From this by a process too lengthy to be given in detail here Tanmatras were produced. These, when combined with the Divine Power, generated the Golden Egg. "The Lord of the Universe reposed for over thousand years on that egg devoid of any living creatures and lying on the surface of the ocean. While the Lord was so lying in self communion, there issued from his navel a lotus with the shining brilliance of one thousand suns together. So large was the lotus that it could be the dwelling place of all the creatures. From this lotus sprang up Brahma, the self-created. Thereupon, being endowed with the powers of the Reverend One lying on the waters Brahma created all beings and assigned to each of them name and form."

The work of creation was not however, without difficulties. It seems Brahma himself was open to error and made mistakes. In his first attempt at creation he tumbled upon ignorance which he cast away; and thus became Night. Out of Night sprang forth the Beings of Darkness. Brahma having created nothing else at the time, the hungry beings of the void rushed towards Brahma himself to devour him. Thus assailed, Brahma cried out to his hungry sons "Eat me not, I am your father." But some of the hungry ones cried "Eat him even if he be our father." These became Yakshas, the others who cried "Do not let him be saved," became Rakshasas.

Becoming wise Brahma next created beings in whom the Satwa quality predominated and they became celestials. From his hip he created Asuras, from his feet the earth, from his smile fairies, etc., etc.

In another place in the *Bhagata* we are told that Brahma, after certain initial failures, created four Manis (sages) namely, Sanaka, Sananda, Santana and Sanat Kumara. But these sages were averse to the work of creation and betook themselves to austerities and the worship of Vasudeva, thus defeating the very purpose for which they were created. Thus filled Brahma with anger, and out of his wrath sprang forth the mighty Rudra who carried on the work of creation.

In his Code, Manu gives a different account of creation. According to this authority, "He (the self-existent) having felt desire, and willing to create various living beings from his own body, first created the



2

NARAYANA
(From Moortu H. d. Pantheon)

See p. 2



3

MAHAPRABHU
(From Moortu H. d. Pantheon)

See p. 4

Hail ! self existent, in celestial speech
 Narayan, from thy wat'ry cradle named,
 Or Venamala may I sing unblamed,
 With flow'ry braids, that to thy sandals reach,
 Whose beauties who can teach ?
 Or high Pitamber clad in yellow robes
 That sunbeams brighter, in meridian glow,
 That weave their heav'n spun light o'er circling
 globes ?
 Unworn lotus ey'd, with dreadful bow
 Dire Evil's constant foe !
 Great Padma Natha, o'er thy cherish'd world,
 The pointed *chakra* by thy fingers whirled
 Fierce *Kytabh* shall destroy, and *Methu* grim
 To black despair and deep destruction hurled
 Such views my senses dumb,
 My eyes in darkness swim,
 What eye can bear thy blaze, what utterance tell
 Thy deeds with silver trump or many wreathed shell
 Omniscient spirit, whose all ruling power
 Bids from each sense bright emanations beam,
 Glows in the rainbow, sparkles in the stream,
 Smiles in the bud and glistens in the flow'r
 That crowns each vernal bow'r,
 Sighs in the gale and warbles in the throat
 Of every bird that haunts the bloomy spring,
 Or tells his love in many a liquid note,
 While envious artists touch the rival string,

Till rocks and forests ring,
 Breathes in rich fragrance from the sandal grove,
 Or where the precious musk-deer playful rove,
 In dulcet juice from clust'ring fruit distils
 And burns salubrious in the tasteful clove,
 Silt banks and verd'rous hills
 Thy present influence fills,
 In air, floods, in caverns, woods and plains
 Thy will inspires all, thy sovereign *blaya* reigns
 Blue crystal vault and elemental fires,
 That in the ethereal fluid blaze and breathe,
 Thou tossing main, whose snaky branches wreath
 This pensive orb with interwisted gyres
 Mountains, whose radiant spires
 Presumptuous rear their summits to the skies,
 And blend their emerald hue, with sapphire light,
 Smooth meads and lawn, that glow with varying
 dyes—
 Of dew bespangled leaves and blossoms bright,
 Hence I vanish from my sight
 Delusive pictures ! unsubstantial shows !
 My soul absorb'd one only Being knows,
 Of all perceptions One abundant source,
 Whence every object every moment flows,
 Suns hence derive their force,
 Hence planets learn their course
 But suns and fading worlds I view no more,
 God only I perceive, God only I adore "

DURATION AND END OF THE UNIVERSE

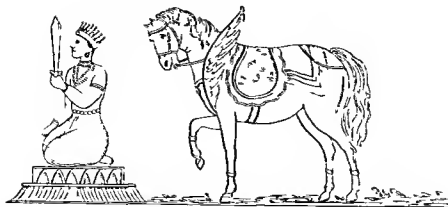
The cosmic unit of time, according to Hindu mythical astronomy, is the Kalpa, or a day of Brahma the creator. Brahma creates in the morning, and at night the three worlds, Akasa, Bhumi and Patala (Earth, Heaven and Hell) are reduced to chaos, every being that has not obtained liberation retaining its essence which takes form according to its Karma, when Brahma wakes up in the morning. Thus the eventful days and nights pass on, till Brahma reaches the hundredth year of his life when "not only the three worlds but all planes and all beings, Brahma himself, Devas, Rishis, Asuras, men creatures and matter" are all resolved into Mahapralaya (the great cataclysm). After hundred years of chaos another Brahma is born. Lest the reader should become apprehensive of his own longevity, it may be added that a Kalpa or day of Brahma is equivalent to 4,320,000,000 earth years.

The day of Brahma is divided into 1,000 Mahayugas (great ages) of equal length each consisting of four Yugas or ages, namely, Krita, Treta, Dwapara and Kali.

In the Kṛtayuga (also called Satyuga) Dharma is said to be four legged, that is, complete in its four aspects, and the four fold virtues of truthfulness, kindness, devotion and charity are constantly practised. The men of this age are described as "contented, kind amiable, mild and possessed of self control and forgiveness. They also observe the principle of equality and enjoy the bliss of a trained soul." In the *Mahabharata* Hanuman gives a graphic account of Kṛtayuga. "In that age," says Hanuman, "there were neither Gods, Danavas, Gandharvas, Yakshas, Rakshasas nor Pannagas, no buying and selling went on, no efforts were made by men, the fruit (of the earth) was obtained by their mere wishes. No disease or decline of the organs of sense arose through the influence of age, there was no malice, weeping, pride or deceit, no contention, no hatred, cruelty, fear, affliction, jealousy or envy. At that period the castes alike in their functions, fulfilled their duties, were incessantly devoted to one Deity and used one Mantra, one rule and one rite. They had but one Veda."

The Kṛtayuga lasts for 1,728,000 years and the Deity during this period is said to be white.

In the Tretayuga Dharma is three legged, that is, virtue falls short by one fourth. People become somewhat malicious and quarrelsome. Men of licentious temperament appear, but Brahmins conversant with the teachings of the *Vedas* far exceed their number. Although people become rather shrewd and act from motives, generally speaking, they are devoted to their duties and are punctual in the performance of religious ceremonies. The length of the Tretayuga is 1,296,000 years and in this age the Deity becomes red.



4

KALKI
(From Moor's Hindu Pantheon)

See p. 6



5

VISHNU



SHIVA

(From Moor's Hindu Pantheon)



BRAMA

See p. 9

Had I self-existent, in celestial speech
 Narayan, from thy wat'ry cradle named,
 Or Yamala may I sing unblamed
 With flow'ry braids, that to thy sandals reach,
 Whose beauties who can teach?
 Or high Pittamber clad in yellow robes
 Than sunbeams brighter, in meridian glow,
 That weave their heav'n spun light o'er circling
 globes?
 Unwearied, lotus-eyed, with dreadful bow
 Dire Evil's constant foe!
 Great Padma Natha, o'er thy cherish'd world,
 The pointed *chakra* by thy fingers whirled
 I urge *Kytabh* shall destroy and *Maku* grim
 To black despair and deep destruction hurl!
 Such views my senses dim,
 My eyes in darkness swim,
 What eye can bear thy blaze, what utterance tell
 Thy deeds with silver trump or many wreathed shell
 Omniscient spirit, whose all ruling pow'r
 Bids from each sense bright emanations beam,
 Glows in the rainbow, sparkles in the stream,
 Smiles in the bud and glistens in the flow'r
 That crowns each vernal bow'r,
 Sighs in the gale and warbles in the throat
 Of every bird that haunts the bloomy spring,
 Or tells his love in many a liquid note,
 While envious artists touch the rival string,

Till rocks and forests ring,
 Breaths in rich fragrance from the sandal grove,
 Or where the precious musk-deer playful rove,
 In dulcet juice from clust'ring fruit distils
 And burns salubrious in the tasteful clove,
 Soft banks and verdant hills
 Thy present influence fills,
 In air, floods, in caverns, woods and plains
 Thy will my units all, thy sovereign Maya reigns
 Blue crystal vault and elemental fires,
 That in the ethereal fluid blaze and breathe,
 Thou tossing main, whose snaky branches wreath
 This pensive orb with intertwisted gyres
 Mountains, whose radiant spires
 Presumptuous rear their summits to the skies,
 And blend their emerald hue, with sapphire light;
 Smooth meads and lawn that glow with varying
 dyes—
 Of dew bespangled leaves and blossoms I right,
 Hence I vanish from my sight
 Deceptive pictures! unsubstantial shows!
 My soul absorb'd one only Being knows,
 Of all perceptions One abundant source,
 Whence every object every moment flows,
 Suns hence derive their fire,
 Hence planets learn their course
 But suns and fading worlds I view no more,
 God only I perceive, God only I adore."

DURATION AND END OF THE UNIVERSE

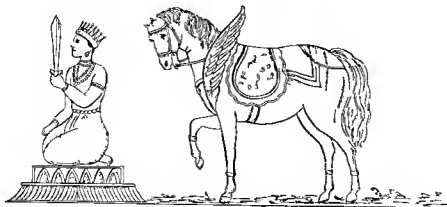
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The day of Brahma is divided into 1,000 Mahayugas (great ages) of equal length each consisting of four Yugas or ages, namely, Krita, Threta, Dwapara and Kali.

In the Krita Yuga (also called Satyuga) Dharma is said to be four legged, that is, complete in its four aspects, and the fourfold virtues of truthfulness, kindness, devotion and charity are constantly practised. The men of this age are described as "contented, kind, amiable, mild and possessed of self-control and forgiveness. They also observe the principle of equality and enjoy the bliss of a trained soul." In the *Mahabharata* Hanuman gives a graphic account of Krita Yuga. "In that age," says Hanuman, "there were neither Gods, Danavas, Gandharvas, Yakshas, Rakshasas nor Pannagas, no buying and selling went on, no efforts were made by men, the fruit (of the earth) was obtained by their mere wishes. No disease or decline of the organs of sense arose through the influence of age, there was no malice, weeping, pride or deceit, no contention, no hatred, cruelty, fear, affliction, jealousy or envy. At that period the castes, alike in their functions, fulfilled their duties, were incessantly devoted to one Deity and used one Mantra, one rule and one rite. They had but one Veda."

The Krita Yuga lasts for 1,728,000 years and the Deity during this period is said to be white.

In the Threta Yuga Dharma is three-legged, that is, virtue falls short by one-fourth. People become somewhat malicious and quarrelsome. Men of licentious temperament appear, but Brahmans conversant with the teachings of the *Vedas* far exceed their number. Although people become rather shrewd and act from motives, generally speaking, they are devoted to their duties and are punctual in the performance of religious ceremonies. The length of the Threta Yuga is 1,296,000 years, and in this age the Deity becomes red.



4

KALKI

See p 6

(From *Moor's Hindu Pantheon*)



5

VISHNU



SHIVA

(From *Moor's Hindu Pantheon*)



BRAHMA

See p 9

During the Dwaparayuga, Dharma becomes two-legged and is precariously supported. Falsehood, malice, discontent and dissensions greatly prevail. Devotion, kindness and forgiveness diminish by half. The Deity becomes yellow and the Veda four fold. Some Brahmans study all the four Vedas, some three, others two and some none at all. The majority of Brahmans are, however, well versed in the scriptures, and many noble Kshatriyas and Vaisyas follow their Dharma scrupulously. The Dwaparayuga lasts for 864,000 years.

The last is Kaliyuga, the present age of degeneration. Dharma in this age is one-legged and lies helplessly prostrate. Only one-fourth of the whole amount of virtue remains as a residue, and even this small quantity disappears according as the causes of vices rapidly increase.

All the poets wax eloquent in describing the misery of the Kaliyuga. "In this age," says the author of *Bhagbata*, "most of the people are Sudras or slaves who are always subject to temptation as also who are most wicked, unkind, quarrelsome, unfortunate and beggar like. Deception, falsehood, idleness, sloth, malice, dullness, distress, fear and poverty are foremost in men and darkness prevails upon them. They highly prize what is low and degraded. They are ever attended by misfortunes. They eat voraciously."

Men are led by their wives. Women become shameless, overbold and lascivious. They bear too many children. They eat much, talk much and their speech is disagreeable. Cities are filled with thieves and vicious men. Low and deceitful merchants conduct marketing. Kings become oppressive and draw out blood from their subjects. Householders neglect their duties and beg in the streets, and Brahmans degenerate to the level of Sudras. Droughts and floods devastate crops, and wars and famines depopulate the earth. In short, the condition of the world becomes so bad that wise men pray for the arrival of Kalki the destroyer.

The length of the Kaliyuga is 432,000 years and in this age the Deity becomes black.

It is interesting to note that we are said to be living in the sixth millennium of the Kaliyuga of the present Mahayuga. The current Kalpa is computed to be the first day of the fifty first year on the life of our Brahma.

Thus the Hindu view of life is one of progressive degeneration. In this conception of a decaying universe, the mystics of all religions persuasions are strangely unanimous. Adherents of the Semitic group of religions believe in Eden, the earthly Paradise whence Adam, the ancestor of man, was expelled for his misconduct and left to toil and die. There is an Egyptian myth which purports to say that man was immortal and happy in a by gone age, but on hatching a conspiracy to usurp the throne of the Primal Father was caught red handed and condemned to death.

According to Hesiod the Greek poet, the mythical history of his country consists of five ages. "In the beginning the Olympians under Kronos created the race of the Men of Gold. In those days men lived like gods in unalloyed happiness. They did not toil with their hands for earth brought forth her fruits without their aid. They did not know the sorrows of old age and death to them was like passing away in a calm sleep. After they had gone hence their spirits were appointed to dwell above the earth, guarding and helping the living."

"The gods next created the Men of Silver, but they could not be compared in virtue and happiness with the men of 'the elder age of golden peace'. For many years they remained mere children and as soon as they came to the full strength and stature of manhood they refused to do homage to the gods and fell to slaying one another. After death they became the good spirits who live within the earth."

"The Men of Bronze followed springing from ash trees and having hearts which were hard and jealous so that with them 'Just and strife began to gnaw the world. All the works of their hands were wrought in bronze. Through their own inventions they fell from their high estate and from the light they passed away to the dark realm of King Hades unhonoured and unremembered."

"Zeus then placed upon earth the race of the Heroes who fought at Thebes and Troy, and when they came to the end of life, the Olympian sent them to happy abodes at the very limits of the earth."

"After the Heroes came the Men of Iron—the race of these wild days. Our lot is labour and vexation of spirit by day and night nor will this cease until the race ends which will be when the order of nature has been reversed and human affection turned to hatred."

The fourth age, the age of Heroes, is considered to be an interpolation. Hesiod's scheme, it seems, had only four ages.

In its conception of the progress of life, mysticism is thus the antithesis of the doctrine of evolution.

The manner of destruction of the world at the end of the *Kaliyuga* is differently described in the *Puranas*. In one account it is related that Vishnu will appear as Kalki, an armed warrior mounted on a white horse furnished with wings and adorned with jewels waving over his head with one hand the sword of destruction and holding in the other a disc. The horse is represented as holding up the right fore-leg, and when he stamps on the earth with that the tortoise supporting the serpent Shesha on whose hood the world rests shall fall into the deep and so rid himself of the load and by that means all the wicked inhabitants of the world will be destroyed.

In the *Bhagbata* we are told that the age of destruction is so horrible that during it the clouds never fall on the earth as drops of rain for one hundred years. The people then find no food to eat and being terribly oppressed by hunger they are compelled to eat one another. Being thus overpowered by what is wrought by time the men gradually lead themselves to utter destruction.

Elsewhere the universal cataclysm is predicted in vivid details. After a drought lasting for many years seven blazing suns will appear in the firmament they will drink up all the waters. Then wind driven fire will sweep over the earth consuming all things penetrating to the nether world it will destroy what is there in a moment it will burn up the universe. Afterwards many coloured and brilliant clouds will collect in the sky looking like herds of elephants decked with wreaths of lightning. Suddenly they will burst asunder and rains will fall incessantly for twelve years until the whole world with its mountains and forests is covered with water. The clouds will vanish. Then the self created lord the first cause of everything will absorb the winds and go to sleep. The universe will become one dread expanse of water.

* * * * *

It may be mentioned that a day of Brahma is also divided into fourteen Manwantaras over each of which presides a Manu or teacher who does not necessarily perish with the world at the end of a Mahayuga. In the *Mahabharata* the sage Markandeya relates how our Manu was saved in the last Pralaya (cataclysm). The following is the story.

Manu who was equal unto Brahma in glory practised austerities for 10,000 years. One day while he was meditating on the Infinite standing on one leg with uplifted hand by the bank of a stream a fish rose from the water and asked for Manu's protection from the bigger fish that was chasing it. Manu took the fish from the stream and placed it in an earthen jar. The fish grew too big for the jar. Then Manu took it to a pond. The fish grew too big for the pond and begged to be taken to the Ganges. It was taken to the Ganges but it grew big for the Ganges too and had to be taken to the ocean. In the ocean the fish smiled and revealed to Manu its identity as Brahma. It also predicted the approaching end of the world by a deluge and asked Manu to build an ark and take in it the seven Rishis and all the different seeds enumerated by Brahmins of yore and preserve them carefully. Manu did as he was told and when the deluge began he set sail in his ship and fastened cables of the ship to the horns of the fish.

Along the ocean in that stately ship was borne the lord of men and through
 Its dancing tumbling billows and its roaring waters and the bark
 Tossed to and fro by violent winds reeled on the surface of the deep
 Staggering and trembling like a drunken woman. Land was seen no more
 Nor far horizon nor the space between for everywhere around
 Spread the wild waste of waters seeking atmosphere and boundless sky
 Now when all the world was deluged nought appeared above the waves
 But Manu and the seven sages and the fish that drew the bark
 Unwearied thus for years on years the fish propelled the ship across
 The heaped up waters till at length it bore the vessel to the peak
 Of Himavan.

Now the waters began to descend and Manu with them. In due time he reached the plains and took up the work of creation for the next Krityuga.

The story has a parallel in the Hebrew myth of the deluge and Noah's Ark. Probably both have a common origin.

HINDU MYTHICAL GEOGRAPHY

From the meagre accounts in the *Vedas* it is surmised that Vedic poets conceived the earth as extended broad and boundless in shape like a wheel. There is no mention of oceans surrounding it. The most ancient cosmic conception is that the earth and the sky alone constitute the universe. In this case the idea of the shape of the earth varies for when it is united with the sky it is compared to two great bowls turned toward each other while from another point of view earth and sky are likened to the wheels at the ends of an axle.

Puranic myths, as usual, differ widely in their accounts of how the earth is supported and divided. In one place the earth is said to be resting on the hood of the serpent Shesha, Shesha himself lying on a tortoise above primal waters. Elsewhere four elephants are said to be supporting the earth. A third account tells us that four giants carry the earth on their shoulders and earthquakes are caused by their changing shoulders when they get tired.

Some of the *Puranas* speak of seven mythical island continents of which the innermost is our world. This world is called Jambudwipa (island of the Jambu) because of the mythical Jambu tree that is said to be growing in one of its mountains. The fruits of the tree are as large as elephants and when they are ripe, they fall upon the mountain, and their juice forms the Jambu river, whose waters give health and life to those that drink of them.

In the centre of the world is Mount Meru, rising 84 000 leagues above the earth. The Himalayas lie to the south of Meru, and the holy land of Bharatavarsha between the Himalayas and the salt sea.

"On the summit of Meru is the city of Brahma extending 14 000 leagues renowned in Heaven, around it are the cities of Indra and other regents of the spheres. About the city of Brahma flows the Ganges encircling the city.

'In the foot hills of Meru dwell the Gandharvas, Kinnaras and Siddhas, the Daityas, Asuras and Rakshasas in the valley."

Of all places, celestial and terrestrial, Bharatavarsha the land that lies between the Himalayas and the sea, is said to be the best because it is a place of action whereas the others, blissful as they are, are regions of inertia.

CHAPTER II

THE HINDU PANTHEON

GODS

The gods are happy
They turn on all sides
Their shining eyes
And see below them
The earth and men

Julian Huxley *Essays of a Biologist*

STRICTLY speaking the Hindus are monotheists. While the followers of the Semitic group of religions conceive God as male the Hindus carry the idea higher and conceive the Deity as neuter. The Supreme Being otherwise known as Brahm is without sex or attributes. But the Hindus hold that the Supreme Being can only be conceived in the abstract by the intellectually or spiritually gifted and the masses for their worship require deities with forms and sentiments and for their benefit certain aspects of the Supreme Being are personified into deities. Idolatry is also permitted because of the essentially pantheistic nature of Vedanta the predominating school of Hindu philosophy.

It must however be mentioned that the Brahmo Samaj (founded in the 19th century by Raja Ram Mohan Roy) and the Arya Samaj (also founded in the 19th century by Swami Dayanand) teach the exclusive worship of a personal Deity and prohibit idolatry. But the followers of these two persuasions are comparatively few and the vast majority of Hindus are Sanatanists (those who follow the ancient faith).

The number of deities in the Hindu pantheon are thirty three crores and three. Practically every aspect of life has been deified and the pantheon enriched by animism, ancestor worship and idle imagination. All forms of worship and all forms of thought are recognized as orthodox provided they formally accept the *Vedas* as Revealed Wisdom. Even the Sankhya, an atheistic school of Hindu philosophy is considered orthodox because it admits the authority of the *Vedas* if only to interpret the text in its own way. Buddhism is denounced as heretical as it repudiates the sanction of the *Vedas*.

The Hindu pantheon has undergone many changes and as it stands today is an evolved system (if it can be called a system) of deities. Gods who once occupied high positions lost their importance and were replaced by others while the worship of some of them was totally discarded others were given subordinate positions and remembered once or twice a year. Some gods fell with the defeat of their devotees in the battlefield and sectarian quarrels sealed the fate of many others.

Most of the ancient Hindu poets seem to have grasped the central fact of the mythical nature of the deities. While they mention the very name of the Supreme Being with the utmost reverence their attitude towards minor deities and even towards the members of the Trinity is often irreverent and impious. Brahma, Vishnu and Shiva quail before the curses of pious mortals. These gods have their moments of passion, weakness, elation and sorrow. They weep over losses as humans do and when in a tight corner are not above telling lies. In one place a god is depicted as a sage and philosopher and in another as a simpleton. Some gods have even committed crime and incest. But there is a moral attached to each tale of a god's misbehavior.

In spite of all these weaknesses of the gods the Hindus put great emphasis on the Power aspect of the Deity. They vividly describe how a god or goddess destroyed a demon and to throw the magnitude of the task into greater relief depict the demon as incredibly mighty. But the method by which his downfall was contrived leaves at times much to be desired even according to the ethical conceptions of humble humans. In rituals, architecture and art special care is taken to overwhelm man by a sense of the immensity of the might of the godhead.

While the Greek ideal is beauty and the Christian ideal love the Hindu ideal of the Deity is Power. Even in rhythmic art (the dance of Shiva and Kali for instance) the idea of Power is overemphasised the only exception I am aware of being the Rasabha of Krishna.

In Vedic times the deities were few and simple. The Vedic pantheon consisted of 33 members who could be ultimately resolved into one. The rest of the deities were developments of the epic and Puranic times. In the *Puranas* gods meet with gods and being ultimately resolvable into one as that one is approached the clashing seems more and more frequent.

In describing the deities I have followed the current Puranic order. All the Vedic deities are also mentioned in the *Puranas*, though given positions subordinate to the three great Puranic deities constituting the Triad.

THE HINDU TRIAD

The Hindu Triad consists of Brahma, Vishnu and Shiva, the creator, preserver and destroyer of the worlds respectively. The three major aspects of the Supreme Being are thus personified for the better understanding of the Deity, and it is emphasized that the Three is One. Edward Moor* explains the order of the Triad as follows:

"In the obvious arrangement of the three grand powers of the Eternal One, creation and preservation precede destruction: this is the relative and philosophical rank of the Triad, but not always their theological or sectarian station. For as the Vaishnavas exalt Vishnu, so the Shaivas exalt Shiva to the place, and describe him with the power, of the Deity or Brahm, as all things must at the end of time suffer destruction, so the personification of that power must be considered as ultimately paramount, although anterior to that in conceivable period, the preserving member of the Trinity may have apparent predominance."

Although Brahma, Vishnu and Shiva are said to be One, sectarians often try to establish the supremacy of Vishnu or Shiva, as the case may be, over the others. Brahma has few devotees at present, but from many accounts in the *Vedas* and the *Puranas*, it is clear that at one time he was widely worshipped and considered the foremost of the Triad.

A myth obviously Shaivite in origin gives the following account of the Trinity (Brahma is supposed to be relating the story to the gods and Rishis).

"In the night of Brahma, when all beings and all worlds are resolved together in one equal and inseparable stillness, I beheld the great Narayana, soul of the universe, thousand-eyed, omniscient, Being and non-Being alike, reclining on the formless waters, supported by the thousand-headed serpent Infinite, and I, deluded by his glamour, touched the Eternal Being with my hand and asked: 'Who art thou? Speak.' Then he of the lotus eyes looked upon me with drowsy glance, then rose and smiled and said: 'Welcome my child, thou shining grandire.' But I took offence thereat and said: 'Dost thou O sinless god, like a teacher to a pupil call me child, who am the cause of creation and destruction, framer of the myriad worlds, the source and soul of all? Tell me why dost thou speak foolish words to me?' Then Vishnu answered: 'Knowest thou not that I am Narayana, creator, preserver, and destroyer of the worlds, the Eternal Male, the undying source and centre of the universe? For thou wert born from my own unpensable body.'

"Now ensued an angry argument between us twain upon that formless sea. Then for the ending of our contention there appeared before us a glorious shining Lingam, a fiery pillar, like a hundred universe-consuming fires, without beginning, middle or end, incomparable, indescribable. The divine Vishnu bewildered by its thousand flames, said unto me, who was as much astonished as himself: 'Let us forthwith seek to know this fire's source. I will descend, do thou ascend with all thy power.' Then he became a boar, like a mountain of blue collyrium, a thousand leagues in width, with white sharp-pointed tusks, long snouted, loud grunting, short of foot, victorious, strong, incomparable—and plunged below. For a thousand years he sped thus downward, but found no base at all of the Lingam. Meanwhile I became a swan, white fiery-eyed, with wings on every side, swift as thought and as the wind, and I went upward for a thousand years seeking to find the pillar's end, but found it not. Then I returned and met the great Vishnu, weary and astonished on his upward way.

"Then Shiva stood before us, and we whom his magic had guiled bowed unto him, while there arose about us on every hand the articulate sound of Aum clear and lasting."

A Vaishnavite version of the same myth twists it towards the end to establish the supremacy of Vishnu. According to this version, Brahma falsely claimed to have reached the top of the Lingam while Vishnu admitted he could not find its base. On this, Shiva cut off one of Brahma's heads and acknowledged Vishnu as the greatest of the Triad for having spoken the truth.

BRAHMA †

In the *Yajur Veda*, the Supreme Being is introduced speaking thus: "From me Brahma was born, he is above all, he is Pitamaha, or the father of all men, he is Aja and Swayambhu or self-existing." Elsewhere he is described as 'the first of the gods, framer of the universe, guardian of the world.' "From him all things proceeded and in him pre-existed the universe, comprehending all material forms which he at once called into

* *Hindu Pantheon*

† See note at the end of this chapter

creation or arranged existence as they are now seen although perpetually changing their appearances by the operation of the reproductive power As the oak exists in the acorn as the fruit is in the seed awaiting development and expansion so all material forms existed in Brahma and their germs were at once produced by him

In the *Puranas* different accounts of his origin are given In one place he is described as having been born of the Supreme Being when the latter united with His energy *Maya* Elsewhere it is said he was hatched out of the Golden Egg that lay floating on primal waters But the most widely accepted version is that he was born of a lotus that sprang up from Vishnu's navel obviously a *Vaishnavite* myth

Brahma has four heads Originally he had five of which one was cut off by Shiva The *Matsya Purana* gives the following account of the origin of his heads

Brahma formed from his own immaculate substance a female who is celebrated under the names of Satarupa Savitri Sarasvati Gayatri and Brahmani Beholding his daughter born from his own body Brahma became wounded with the arrows of love and exclaimed How surpassingly lovely she is ! Satarupa turned to the right side from his gaze but as Brahma wished to look at her a second head issued from his body As she passed to the left and behind him to avoid his amorous glances two other heads successively appeared At length she sprang into the sky and as Brahma was anxious to gaze after her there a fifth head was immediately formed

There are different versions of the incident that led to the loss of the fifth head of Brahma In one account it is related that Shiva nipped it off with his nail when it began to babble about Brahma's superiority over Shiva Elsewhere it is said that the third of the Triad cut it off on its telling a lie a myth already noticed A third account is that Brahma was punished by Shiva in this manner for committing incest with his daughter in a drunken bout A fourth version relates that Shiva cursed Brahma for asking an insolent boon by which Brahma wanted Shiva to be born as a son to him and the power of this curse deprived Brahma of his fifth head

In all these stories Shiva is said to have cut off the head and hence it is surmised that the myths indicate the overthrow of the worshippers of Brahma by those of Shiva

Brahma is depicted in art as a four headed deity red in colour He is dressed in white raiment and rides upon a goose Each of the four *Vedas* are said to have sprung from one of his heads Hence he is considered the deity of wisdom and intellectuals are particularly devoted to him

The heaven of Brahma is described in the *Mahabharata* as eight hundred miles by four hundred and forty miles high Narada the most gifted of all the sages could not describe it in detail in two hundred years Brahma's heaven is said to contain in a superior degree all the excellences of other heavens and that whatever existed on earth from the smallest insect to the largest animal was also to be found there

At present there is no important temple exclusively dedicated to this deity except one at Pushkar in Ajmer In certain temples dedicated to other gods an idol of Brahma is also placed as a subsidiary deity and honoured The work of creation is over and probably the present day Hindus think that the work is sad and man need not be over grateful to the creator

Brahma has many names of which the following are the most common Prajapati (lord of creatures) Pitamaha (the great patriarch) Kamalasana (he who is seated on the lotus) Atmabhu (self-existent) Parameshi (the chief sacrificer) Hiranyagarbha (born of the Golden Egg) Savitripathi (husband of Savitri) and Adikavi (the first poet)

VISHNU

The *Vaishnavas* emphasize the principle of being (preservation) as the only reality They maintain that nothing is destroyed Destruction and creation are but changes of forms the essence of things is indestructible Hence the Deity in the character of preservation is supreme

The *Bhagbata* observes Even I (Vishnu) was at first Afterwards I am that which is and he who must remain am I Except the First Cause whatever may appear in the mind know that to be the mind's Maya or delusion as light as darkness As the great elements are in various beings yet not entering (that is pervading not destroying) thus am I in them yet not in them

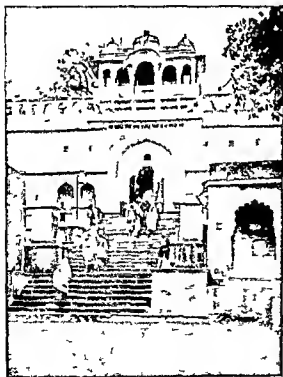
In his personal character Vishnu is the most lovable of all the deities He is considerate and polite full of forgiveness and tender thoughts towards his devotees He is ever watchful of the welfare of gods and men and in his dealings with their enemies is often more diplomatic than ruthless The following myth aptly describes the genial disposition of the god Bhrigu (a sage) on being once asked in an assembly of the gods



6 SHIVA AS THE TRINITY See p. 9
(Elephanta From *Pictorial India* by Martin Harcourt)



7 BRAHMA See p. 10
(From *Scythian Wonder of Eliza*)



8 BRAHMA'S TEMPLE PUSHKAR See p. 10
(From *Pictorial India* by Martin Harcourt)



9 WORSHIP OF BRAHMA
(Prince of Wales Museum, Bombay)



VISHNU REPOSING ON ANANTA
(From Moore's History of Persia)

See p. 11



VISHNU RIDING ON GARUDA
See p. 11

(From Ajmer Copyright
Archaeological Survey of India)



VISHNU AND LAKSHMI RIDING ON GARUDA
(From Ajmer Copyright Archaeological Survey of India)



A VAIKUNTHA
(From a painting by Solvins)

See p. 11

who of Brahma, Vishnu and Shiva was the greatest, undertook the task of ascertaining the point by a somewhat hazardous experiment. He first proceeded to Brahma, whom he purposely neglected to treat with his customary respect and decorum, which unusual proceeding drew upon him the indignation and lavish abuse of that deity. He then repaired to Shiva, to whom he behaved in a still more offensive manner, which roused in a much greater degree the anger of that impatient and vindictive personage. Bhṛigu, however, on both these occasions by timely apologies, made his peace and retired. He finally proceeded to the heaven of Vishnu whom he found asleep with Lakshmi sitting by him. Knowing the mild temper of the god, he judged that a mere appearance of disrespect would not, as in the two former cases, be sufficient to try it, he therefore approached the sleeping deity, and gave him a severe kick on the breast. On this Vishnu awoke, and instead of being indignant, he not only expressed his apprehensions and regret lest the sage should have hurt his foot, but benevolently proceeded to chafe it. Bhṛigu, on witnessing this exclaimed, "This god is the mightiest, since he overpowers all by goodness and generosity."

Vishnu is represented in art as reposing on the coils of the serpent Shesha, his wife sitting at his feet. The stem of a lotus shoots up from his navel, and on the blossom sits Brahma. Vishnu has four hands in each of which he holds a Shank (conch shell), Chakra (a circular missile weapon), Gadha (mace), or Padma (lotus). His Vahan (charger) is Garuda, a man-bird. The colour of the deity is black. His heaven is Vaikunta, made entirely of gold. "Its circumference is 80,000 miles. All its buildings are made of jewels. The pillars are ornaments of the building are of precious stones. The Celestial Ganges flows through it. In Vaikunta are also five pools containing blue, red and white lotuses. On a seat glorious as the meridian sun, sitting on white lotuses is Vishnu and on his right side Lakshmi, who shines like a continued blaze of lightning, and from whose body the fragrance of the lotus extends 800 miles."

Vishnu has one thousand names but the scope of this book does not permit me to mention them. These names are strung together in verse and repeated by the pious as a sort of litany to obtain absolution from sins. The benefits that accrue from repeating these names are many. Even Yama, the Lord of Death, is said to have no power over a devotee of Vishnu. In the *Vishnu Purana* Yama tells one of his deputies, "I am lord of all men, Vaishnavas (worshippers of Vishnu) excepted. I was appointed by Brahma to restrain mankind and regulate the consequences of good and evil. But he who worships Hari (Vishnu) is independent of me and He who through his holy knowledge diligently adores the lotus foot of Hari is released from all the bonds of sin and you must avoid him as you would fire fed with oil." Again, "he who pleases Vishnu obtains all terrestrial enjoyments and a place in heaven; and, what is best of all, final liberation. Whatever he wishes, and to whatever extent, whether much or little, he receives it when Achyuta (Vishnu) is content with him."

The Vaishnavas form the most powerful sect in India at present. They are distinguished by the mark of the trident on the forehead. Vishnu is worshipped by them as a single deity or jointly with his consort Lakshmi. He is also worshipped as in one of his Avatars or incarnations.

THE AVATARS OF VISHNU

As the preserver of the universe, Vishnu had on many occasions left his celestial abode for other worlds and assumed various forms to destroy evil and establish the reign of righteousness. "Whenever the law fails and lawlessness uprises," says Krishna (an avatar of Vishnu) to Arjuna, "O thou of Bharata race, then do I bring myself to bodied birth. To guard the righteous, to destroy evil doers, to establish the law, I come into birth age after age."

The Avatars of Vishnu are numerous, but ten are considered to be the most prominent. They are, Matsya or fish, Kurma or tortoise, Varaha or boar, Narasimha or man-lion, Vamana or dwarf, Parasurama, Ramachandra, Krishna, Buddha, and Kalki. Of these the first five are said to have taken place in worlds other than ours, in the next four, Vishnu lived on earth as man, and the last is yet to come at the end of the world.

Balarama, the brother of Krishna, and Laxman, the brother of Ramachandra are also mentioned in some *Puranas* as Avatars of Vishnu. In fact the Hindus often call any distinguished personage as an Avatar, and many besides those already mentioned are also spoken of as Avatars. But we will confine ourselves to a description of the ten widely accepted Avatars.

I Matsya
This is merely a Vaishnavite version of the fish myth already noticed in the first chapter. While, in the *Mahabharata*, Brahma is said to have appeared before Manu in the form of a fish, the *Puranas* assert it was Vishnu who did so and predicted the deluge and saved Manu from the universal cataclysm. The fish that propelled Manu's ship across the waters to the Himalayas is said (in the *Bhagvata*) to have been "of golden colour, having a horn and a body extending over ten million Yojanas."

• A Yojana is equivalent to about four miles

2 *Kurma*

In this Avatar, Vishnu assumed the form of a tortoise to serve as a resting point for the mountain Mandara with which the gods and Asuras churned the milk ocean for ambrosia. A full account of this operation will be found in Chapter VI.

In the *Satapatha Brahmana* there is the following account of Brahma having assumed the form of a tortoise: 'Having assumed the form of a tortoise, Prajapati (Brahma) created offspring. That which he created he made. Hence men say: 'All creatures are the descendants of Kasyapa (meaning tortoise)'. This tortoise is the same as Aditya.'

This is probably the nucleus of the myth which the Vaishnavas developed into an Avatar of Vishnu.

3 *Varaha*

Vishnu is fabled to have once raised the earth from primal waters under which it lay submerged. For accomplishing this feat he had to take the form of a boar.

In this account, as in the previous two myths, an earlier Brahma myth is twisted and given a Vaishnavite character. In the *Taittiriya Brahmana* we are told the universe was formerly water, fluid. With that water Prajapati practised arduous devotions (saying) 'How shall this universe be (developed)?' He beheld a lotus leaf standing. He thought 'There is something on which this rests.' He as a boar—having assumed that form—plunged beneath towards it. He found the earth down below. Breaking off a portion of her he rose to the surface. Again, according to the *Satapatha Brahmana*, 'formerly the earth was only the size of a span. A boar called Emusha raised her up.'

The *Ramayana* converts this Brahma myth to an Avatar of Vishnu by the simple method of bracketing Brahma with Vishnu. 'In the beginning all was water through which earth was formed. Thence arose Brahma, the self-existent, the imperishable Vishnu. He then becoming a boar, raised up this earth and created the whole world.'

The *Vishnu Purana* gives the following exposition of the subject: "At the close of the last age, the divine Brahma endowed with the quality of goodness awoke from his night of sleep and beheld the universal void. He, the supreme Narayana, invested with the form of Brahma, concluding that within the waters lay the earth and being desirous to raise it up, created another form for that purpose. And as in the preceding ages he had assumed the shape of a fish or a tortoise, so in this he took the form of a boar. Having adopted a form composed of the sacrifices of the Vedas for the preservation of the whole earth, the eternal, supreme, and universal soul plunged into the ocean."

According to the *Vayu Purana*, the form of a boar was chosen "because it is an animal delighting in water."

Another version of this myth is that a demon named Hiranyaksha propitiated Brahma by penances and received a boon which exempted him from hurt by god, man or beast. But while enumerating all possible forms of beings from whom he claimed exemption, he omitted through an oversight, to include the boar in the list. After receiving the boon Hiranyaksha began to persecute gods and men. In his arrogance he stole the Vedas while Brahma was asleep and dragged the earth into his abode in the nether regions under the waters, and Vishnu, assuming the form of a boar, killed him with his tusks, regained the Vedas and caused the earth to float once again.

The boar is described in the *Vayu Purana* as "ten Yojanas in breadth and a thousand Yojanas in height, his colour dark and his roar like thunder. His bulk was vast as a mountain, his tusks were white, sharp and fearful, fire flashed from his eyes like lightning and he was radiant as the sun. His shoulders were round, fat and large, he strode along like a powerful lion, his haunches were fat, his loins slender, and his body was smooth and beautiful."

4 *Narasimha*

Vishnu assumed the form of man lion to kill Hiranyakasipu, the brother of Hiranyaksha, who had been slain by Varaha. Hiranyakasipu too, like his brother, propitiated Brahma and obtained a boon which gave him immunity from all conceivable forms of danger. He could not be killed by god, man or beast. He could die neither by day nor by night, neither inside nor outside his home. Thus protected, he proceeded to claim divine honours for himself and prohibited all forms of worship in his kingdom. But his own son Prahlada was an ardent devotee of Vishnu, and the lad was caught red-handed in the act of worshipping that deity. Hiranyakasipu advised his son to give up his devotional exercises but Prahlada refused. He was flogged and sent to a preceptor notorious for his atheistic doctrines. On his return from his teacher Prahlada was, however,



14 FISH INCARNATION See p 11
(From Dacca)
Copyright Archaeological Survey of India



15 BOAR INCARNATION See p 12
(From Mahabalipuram)
Copyright Archaeological Survey of India



16 NARASIMHA
(Bronze Madras Museum)

See p 12



17 VAMANA
(British Museum) See p 13

with his son, asked him to demand of him any boons he wished. Rama begged for these boons: "The restoration of his mother to life with forgetfulness of having been slain and purification from all defilement, the return of his brothers to their natural condition, and for himself invincibility in single combat, and length of days." These were granted.

The incident that led to Parasurama's swearing undying vengeance of Kshatriyas is related in the *Ramayana*.

One day, Karthavirya (a Kshatriya king with one thousand arms) went out hunting and strayed into Jamadagni's hermitage. The sage's wife received him with great respect and extended to him the hospitality of her hermitage. Walking about the compound, the king saw the hermit's wonderful cow Kamadhenu which yield whatever was desired of her. He thought that a powerful king like himself should possess such a cow and not a hermit living in the forest, and hence drove her off. Neither Jamadagni nor his sons were in the hermitage at that time, and the hermit's wife could do nothing to prevent this shameful violation of the rules of hospitality.

Shortly after, Rama returned and, on hearing what had happened, started in pursuit of Karthavirya. Rama overtook and killed him in battle and brought back the cow.

News of Karthavirya's death reached his sons and they marched on to the hermitage of Jamadagni with a big army. They arrived at the sage's abode at a time when his sons were away, caught the unresisting old man, put him to death and made good their escape. Parasurama was greatly enraged at this dastardly act and took an oath that he would destroy the whole race of Kshatriyas.

It is said that in twenty one campaigns he cleared the earth of Kshatriyas, and that all the so-called Kshatriyas who exist at present are sons of Brahmins born of Kshatriya ladies.

In the *Ramayana* there is an account of an encounter between Parasurama and Ramachandra in which the latter was victorious. Ramachandra, as will be noted presently, was also an Avatar of Vishnu, and as the story of Vishnu overcoming Vishnu might appear absurd, the conflict was made to centre round the two bows (one of Vishnu and the other of Shiva) which were used in the combat. It need scarcely be added that Vishnu's bow came out victorious.

The legend is considered an interpolation which was put in the text to establish beyond doubt Ramachandra's claim for Avatarship, and is in conflict with the widely accepted belief of Parasurama's invincibility.

7. *Ramachandra*

The Hindu epic *Ramayana* (a work of 24,000 Slokas or stanzas in length) chronicles in detail the story of Rama, called Ramachandra to distinguish him from Parasurama. The object of this Avatar was to kill the ten-headed demon Ravana, king of Lanka (Ceylon). Ravana by his austerities propitiated Brahma and Shiva who granted him certain boons by virtue of which he could not be killed by gods, Gandharvas or demons; Ravana was contemptuous of men and disdained to ask for immunity from them. After receiving the boons he started persecuting gods and men. The gods greatly distressed approached Brahma who observed that Ravana could only be killed by a god assuming the form of man, and Vishnu as the preserver, agreed to be born as man. The other gods also promised to help him by either assuming various forms and descending to earth or by imparting their energy to men and animals.

At that time there reigned in Ayodhya (modern Oudh), a king named Dasaratha. He was a descendant of the illustrious solar dynasty of kings and ruled his kingdom justly and well. The king had three wives but no sons, and hence, after many years of vain austerities, he at last performed the horse sacrifice, the utmost a king could do to please the gods, and as a result, he was blessed with four sons. Rama, the eldest (in whom Vishnu assumed human form), was born of Kaushalya. Bharata of Kaushalya, and Lakshman and Satrugna of Sumitra.

From the very childhood Rama and Lakshman became inseparable companions. The two boys gave promise of a great military career and, at a tender age, were taken by the sage Viswamitra to the forest abodes of hermits where they distinguished themselves by killing many wicked Rakshasas who harassed the poor hermits.

While the boys were wandering in the forests they heard that Janaka, king of Mithila, had a lovely daughter, Sita by name (she was an incarnation of Lakshmi, Vishnu's wife, and was born of no woman but of mother earth herself, and was picked up by Janaka from a paddy field) who was to be given in marriage to any one who could bend a powerful bow Shiva had given Janaka. Viswamitra conducted the young princes to Janaka's court and Rama not only bent the great bow but broke it. He married Sita and with his bride proceeded to Ayodhya where they were enthusiastically received by Dasaratha and the citizens.

Seeing that he was growing old and Rama had come of age, Dasaratha decided to install Rama on the throne. An auspicious day was fixed for the installation ceremony and a proclamation was issued to the effect. And in Ayodhya there was great rejoicing. Kausalya, mother of Rama, was the happiest lady in the Kingdom.

Now, Kaikeyi, the second wife of Dasaratha, had a maid servant named Manthara, 'crooked in mind and body'. On the eve of Rama's installation on the throne, she approached Kaikeyi and addressed her thus: "O senseless woman, why art thou idle and content when such misfortune is thine?" Kaikeyi was not aware of any misfortune impending or manifest and told her servant so: "O my lady," said Manthara, "a terrible destruction awaits thy bliss, so that I am sunk in fear immeasurable, and afflicted with heaviness and grief, burning like fire, have I sought thee hurriedly. Thou art verily a Queen on Earth, but though thy lord speaks blatantly he is crafty and crooked bearded within, and wills thee harm. It is Kausalya's welfare that he seeks, not thee, whatever sweet words he may have for thee. Bharata, thy son, is discarded and Rama is set upon the throne. Indeed, my girl, thou hast nursed for thy husband a poisonous snake. Now quickly act and find a way to save Bharata thyself and me."

The wicked hunchback worked up Kaikeyi to a pitch of jealousy, and the latter sought an audience with the king and begged of him a boon. The king in a weak moment, swore he would do anything to please his beloved Kaikeyi, upon which she asked him to set Bharata on the throne and send Rama into exile to wander for fourteen years in the forests of Dandaka. "Thus, the king," says the poet, "was snared by Kaikeyi like a deer in a trap."

Unable to go back on his word, Dasaratha was overcome with grief and shut himself up in his private apartments. Kaikeyi herself acquainted Rama of what had happened and Rama readily agreed to go into exile. Rama broke the news to Sita and asked her to remain in Ayodhya and be a comfort to his parents and described in vivid detail the horrors of forest life which a tender lady like herself was not accustomed to. But Sita answered: "O my lord! A father, mother, son, brother or daughter in law indeed abide by the results of their actions, but a wife, O best of men, shares in her husband's fate. Therefore I have been ordered no less than thou, to exile in the forest. If thou goest there I shall go before thee treading upon thorns and prickly grass. I shall be as happy there as in my father's house, thinking only of thy service. I shall not cause thee trouble but will live on roots and fruits. And there will be pools with wild geese and other fowl and bright with full blown lotus flowers where we may bathe. There I shall be happy with thee even for a hundred or a thousand years."

Thus Sita decided to accompany Rama. So did Lakshman. And the three departed for the forests in the South amidst the lamentations of the citizens of Ayodhya. Thus Fate decreed that the day of rejoicing should be turned into a day of mourning.

Within a week of the departure of Rama, Dasaratha died of grief.

When these things were happening in Ayodhya, Bharata, the son of Kaikeyi, was away in the city of Guruvrija, the capital of his maternal uncle's kingdom. Messengers brought him news of Rama's departure and he hurried to Ayodhya where he learnt everything in detail. Bharata, enraged at the conduct of his mother, reproached her as the murderer of Dasaratha: "Like a burning coal born for the destruction of our race art thou, whom my father unwittingly embraced. Thou didst little know my love for Rama. Only for his sake it is, who calls thee mother, that I renounce thee now."

Bharata, trying to make amends for his mother's malicious conduct, went in search of Rama and found him wandering in the forests of Clutrakuta in the garments of a hermit. He acquainted him of their father's death and implored him to come back to Ayodhya and reign. But Rama refused and told his brother that he was honour bound to remain in exile for fourteen years. Persuasion and entreaties proving of no avail, Bharata returned to Ayodhya with a pair of Rama's sandals which he kept on the throne as a symbol of Rama, and ruled as his Viceroy.

Now, while the giantess Surpanakha, sister of Ravana, was going on one of her depredatory excursions in the forest of Dandaka she saw Rama and fell madly in love with him. The bold female expressed her love, but Rama gave a negative reply and added she might try her luck with Lakshman who was unmarried and probably wanted a mate. She then approached Lakshman who too spurned her love. The angry giantess imagining that Sita was the cause of her disappointment tried to devour her, and Lakshman cut off her nose, ears and, some accounts add, breasts. In this condition Surpanakha went to her younger brother Khara and he sent fourteen Rakshasas to slay Sita and the two men and bring their blood for Surpanakha to drink. But Rama killed all the Rakshasas. Then Khara himself with an army fourteen thousand Rakshasas set out to chastise Rama. Rama destroyed the Rakshasa host and, in single combat, killed Khara himself.

Surpanakha now proceeded to Ravana and told him what had happened to Khara and herself and, finding that he was not impressed, added that Sita was exceedingly beautiful and was more fit to be his wife than Rama, a point of view Ravana could very well appreciate. As he was well informed of the power of his enemy, Ravana had recourse to strategy. He asked his uncle Maricha, a magician, to assume the form of a golden deer, gambol near the hut where Rama lived and raise desire in Sita to possess it. Ravana's plan was that Sita should send Rama and Lakshman away to capture the deer when he could carry off Sita without trouble.

The ruse succeeded. Sita expressed a desire to possess the beautiful deer and Rama started chasing it. Unable to capture the deer yet unwilling to let it go, Rama shot it with an arrow, and the wounded animal cried out in the voice of Rama: 'O Sita, O Lakshman' as though Rama was in danger and sought their help. Sita asked Lakshman to proceed immediately to the scene of danger, and, on his departure, Ravana—who was hiding nearby, came out of the hush, caught Sita, placed her in his aerial car and drove off to Lanka. On his way, Jatayu, the king of vultures (supposed to be an Avatar of Garuda, Vishnu's Vahan) fought Ravana with his talons and beak but was fatally wounded. Sita blessed the bird and said he would live long enough to relate the event to Rama. She also cried out to the trees and plants of the forest and to the river Godavari to tell Rama that the demon Ravana stole his Sita.

Ravana took Sita to Lanka. There he wooed her with many sweet words but Sita would have none of him and called him a cursed demon and a ravisher of chaste women. He could not have recourse to violence, for once before, when he had by force embraced another man's wife, he had been cursed that he would die the moment he did it again to any woman. So Ravana was content to woo and intimidate Sita by turns, and leave it to time to change her heart in his favour.

When Rama and Lakshman returned to the hermitage after killing the magic deer and saw not Sita, they were greatly alarmed. They even suspected that Khara's demons had devoured her. They wandered over hills and valleys looking for Sita and came across Jatayu lying in a pool of blood. The bird told them all that had taken place and on the termination of the tale, died. Rama was much grieved by the death of this noble bird and cremated its dead body as though it were one of his near relatives.

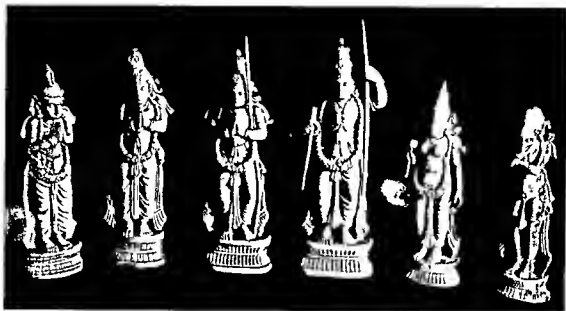
Now plans were made to regain Sita. Rama and Lakshman entered into an alliance with the monkey king Sugriva who, in return for Rama's help in regaining his kingdom from his half brother Bali who had usurped his throne and exiled him, promised to support Rama in his campaign against Ravana. Rama killed Bali and restored the throne to Sugriva. Thereafter, Sugriva raised a huge army of monkeys and bears and with them Rama and Lakshman marched towards Lanka. The army reached the Southern Sea and Rama, finding no way of fording the strait, decided to construct a bridge. In the meantime in his search for Sita, Hanuman, an able monkey, had found her in Lanka and informed her of the coming deliverance.

Hanuman had jumped over to Lanka from the mainland and unperceived by guards, entered Ravana's pleasure-garden where he saw Sita sitting sad and lonely under an Asoka tree. Rakshasa women stood guard over her. Eluding the vigilance of the guards Hanuman climbed the Asoka tree, and in an opportune moment began to chant the praises of Rama lest Sita should take fright on seeing him. On hearing the sweet name of her lord, Sita looked up and saw Hanuman who by many gestures made her understand that he was a friend. He came down and bowed to Sita and told her how Rama sorrowed in her absence and how he had made up his mind to avenge her wrongs. He also gave her the signet ring which he had received from Rama, and on touching it, Sita was as overcome with joy as though she had felt the hand of Rama himself.

After delivering his message to Sita, Hanuman sported himself in the royal park, destroying the king's favourite plants and flowers. The Rakshasas caught him, tied his hands and feet and took him to Ravana. Before Ravana Hanuman contrived to sit on a higher level than he by coiling his long tail and making a seat of it. Ravana would have killed the insolent monkey but for the fact that Hanuman described himself as an envoy whose life, by the rules of diplomacy was sacred. He, however, asked his attendants to set fire to the monkey's tail. Clothes dipped in oil were wound round Hanuman's long tail and set fire to. But the monkey escaped with his burning tail and, jumping from one building to another, set the whole of Lanka ablaze. After this, he jumped back to the mainland and acquainted Rama with all that he had done in Lanka.

The bridge across the strait was built and the army of Rama crossed over to Lanka. Vibhishana, Ravana's brother, was won over by Rama, and he divulged many secrets about Ravana's power and the defences of Lanka.

The Rakshasas came out of the city and fierce battles were fought with varying fortune. Twice were Rama and Lakshman wounded by the indomitable Indrajit, Ravana's son, who had conquered Indra himself. Kumbhakarna (Pot-Ear), Ravana's huge brother, caught the monkeys by hundreds and devoured them. Rama and Lakshman were restored to health by a magic herb Hanuman brought from the Himalayas within an incredibly short time. In spite of terrible losses the monkey host pressed hard upon the Rakshasas who were



21 SATUGHNA PHADATA LAKSHMAN RAMA SITA HANUMAN
(Ivory From Trivandrum)



2 SITA UNDER THE ASOKA TREE
See p 16
(From a stone plaque in a Bangalore temple Photo K A L Rao)



23 RAVANA WOOING SITA See p 1

(From a Rajput painting)

Ugrasena, king of Muthra, had a beautiful wife and a demon became enamoured of her. One day, he assumed the form of Ugrasena and had conjugal relations with her, and of this union was born Kansa. Even as a child Kansa was cruel and, coming of age, he fought with his father, imprisoned him and usurped the throne. His oppression became intolerable and the ever patient earth herself revolted. She assumed the form of a cow and went to the gods for redress of her wrong. The gods conducted her to Brahma who conducted them to Shiva, who, in his turn, conducted them to Vishnu. Vishnu promised to deliver the earth of her burden of Kansa and decided to assume human form to destroy him.

Kansa had a sister named Devaki and on the occasion of her marriage with Vasudeva, a noble in the kingdom, a strange thing happened. Kansa himself was driving the bridal car when a voice thundered from the sky. "Fool! The eighth child of the damsel you are now driving shall take away your life." Kansa was greatly alarmed and was about to slay Devaki when Vasudeva interceded on her behalf and implored him to spare the lady and added that he would give over her children to Kansa as soon as they were born. Kansa spared the lady but put her and her husband under guard.

Six children were born to Devaki and Kansa destroyed the little innocents one after another. Devaki conceived for the seventh time. The embryo was Lakshman who from his celestial abode descended to the earth to keep Rama company in his incarnation as Krishna, and had to be saved. So Vishnu by his divine power transferred the embryo from the womb of Devaki to that of Rohini, another wife of Vasudeva, and a report of miscarriage was sent to Kansa. Rohini gave birth to the child and he was called Balarama.

Devaki conceived for the eight time. The embryo grew and Kansa strengthened the guard that watched Devaki. On the eve of the night the child was to be born, the Lord appeared to Vasudeva and told him, "To night will Devaki deliver her child. Take it hence to Yasoda, wife of Nanda, the herdsman. She too will give birth to a child. Placing your child by her side bring hers to Devaki."

At midnight Krishna was born. The guards were fast asleep and the door of the prison stood wide open. Vasudeva took the child and fled towards Nanda's home. The great serpent Shesha went before him as a guide. The Yamuna was in floods but on Vasudeva's approach the waters receded. He forded the river, reached Nanda's house, gained Yasoda's apartments without anyone (not even Yasoda) seeing him, and exchanging the babes returned safely to his prison.

The guards now woke up and hearing the cry of the new born babe sent word to Kansa. He rushed to Devaki's bed chamber and seized the child. But while raising it to dash it on a stone, the babe escaped into the sky and exclaimed, "Fool! I am Yoganandra, the great illusion. The child that is destined to kill you is born and is alive and well."

Kansa took fright and shut himself up in his private apartments. Fearing no more harm from Vasudeva and Devaki, he set them free.

Vasudeva took his son Balarama also to Nanda and asked him to bring him up with Krishna. Lest Kansa should try to harm the children, he asked Nanda to leave Muthra and repair to Gokula where there were plenty of pastures and water for the cattle. And Nanda with the children went to Gokula and lived there among his kinsmen, all cowherds.

Kansa finding no way of distinguishing the child destined to kill him, ordered a general massacre of children. Putana, a female fiend on sucking whose breast children died instantly, offered Krishna breast. Krishna took it and sucked so hard that Putana died on the spot.

Now it appeared fairly certain to Kansa that Krishna was the child destined to destroy him, and a demon was sent to kill him. Krishna was wandering alone in the woods when the demon appeared, and he caught the demon by the leg and dashed his head against a rock. Another demon assuming the form of a huge raven caught Krishna in his beak, but the boy grew hot and the raven released his hold. Thereupon Krishna stamped its nether beak with his foot and turned the other inside out with his hands, and thus destroyed it. Yet another demon came as a huge serpent and swallowed Krishna, but the latter grew to such proportions inside the reptile's stomach that its belly burst open and the serpent died.

Nor were Krishna's activities confined to combating the powers of evil sent against him by Kansa. He was full of childish tricks and played many practical jokes on the milkmaids. He stole butter and milk, and when questioned, accused someone else. He organized children's raids into the orchards of cowherds who were full of complaints against him. Once, while the village girls were bathing in a stream, he stole their clothes, hid himself in a tree and made them come to him naked. He used to delight the girls by playing on his flute, and dancing.

He also cleared the country side of many demons that haunted it. The serpent Kalya that lived in the river Kalindi skirting the pastures of Gokula was a menace to the herdsmen and cattle, and Krishna made him

depart from the river. One day in a buoyant mood he took the mountain Govardhana and held it as an umbrella over Gokula to save the village from excessive rain caused by Indra.

Reports of the prowess of Krishna reached Kansa and he devised a grand plan for killing the boy. He sent Akrura, one of the few virtuous men in the kingdom to Gokula with a polite invitation to Balarama and Krishna to go over to Muthra and witness some athletic sports he was organizing. Akrura delivered the message but acquainted the boys of the evil designs of Kansa and asked them not to accept the invitation. But Krishna allayed his apprehensions and accepted the invitation. The two boys then proceeded to Muthra in the midst of the lamentations to the Gopis (milk maids).

On their way a demon named Kesi in the pay of Kansa assumed the form of a horse and attacked the boys. But Krishna fearlessly approached the horse and thrusting his hand into its mouth, caused the animal to swell and burst. Balarama and Krishna then proceeded towards the great city. They were clad in poor clothes and desired to put on better ones before entering the city. On the outskirts of Muthra they met Kansa's washerman who refused to lend them clothes. Krishna killed the washerman and the two boys put on the clothes of Kansa, thus dressed in finery, they entered Muthra.

The lists were prepared and the day for sports was fixed. Two fierce wrestlers were told off by Kansa to kill Balarama and Krishna by fair means or foul and as an additional precaution an elephant was kept in readiness to trample the boys to death if the wrestlers failed in their attempt. But Krishna slew not only the wrestlers and the elephant, but vanquishing Kansa's guards slew the demon king too.

Krishna then released Ugrasena, Kansa's father, and installed him king of Muthra. Thereafter, Balarama and Krishna took up their abode in Muthra with their parents Vasudeva and Devaki.

After some years, Muthra was attacked by two demon kings, friends of Kansa and unable to defend the city, Krishna and the people deserted Muthra and built Dwaraka, an impregnable fortress that 'could be defended by women'. From here Krishna fought his enemies and regained Muthra.

As the virtual ruler of Dwaraka, Krishna fought and killed many evil kings, of whom Shishupala is particularly worthy of note, and will receive our attention later. These kings had ravished many women and kept them imprisoned in their palaces, and Krishna, to save them the fate of growing into old maids married them himself. They were sixteen thousand in number. In addition to these, Krishna married eight other ladies of whom Rukmini, the daughter of Bhishmaka, king of Vidarbha, is considered the incarnation of Lakshmi.

Krishna was the friend and counsellor of the Pandava princes and in the conflict between them and the Kauravas helped them with his advice as he was prevented by a vow from taking active part in the combat. He served as the charioteer of Arjuna and on many occasions it was Krishna's excellent horsemanship that saved that hero from death. In fact, he was considered the 'man behind the scene' who directed the military operations for the Pandavas, and Gandhari, the mother of Kauravas, filled with grief at the loss of her beloved sons, cursed Krishna and predicted that he and the whole Yadu race of whom he was a member would perish even as the Kauravas did.

A legend relates how this event took place. Some Yadava boys desiring to play a practical joke on the sage Narada dressed up Samba, a son of Krishna, as a pregnant woman, took him to the holy man and asked: 'What child will this woman give birth to?'

'To an iron rod,' said the angry sage, "and it will be the cause of the destruction of your race."

The boys took the words of Narada as a joke but Samba began to show actual signs of pregnancy. In due time he delivered an iron rod and king Ugrasena ordered it to be ground to powder and thrown into the sea. The rod was practically ground to powder but a small portion could not be broken and thus, together with the dust, was thrown into the sea. The iron dust was washed ashore and grew into rushes. The unbroken piece was swallowed by a fish which was caught by a fisherman. The fisherman sold the piece of iron found in the belly of the fish to a hunter named Jara and the latter made it into an arrow point.

Krishna was now informed by the gods of the impending destruction of the race. Trying to save his people Krishna advised them to leave Dwaraka and migrate to a place called Prabhasa. The citizens started for Prabhasa but on their way halted by the seashore and indulged in liquor and merry-making. A quarrel broke out between two drunkards which soon spread to the whole camp. Krishna and Balarama tried to make peace but could not succeed. The fight became violent and the combatants seized for arms the rushes that grew out of the iron dust, and the whole race of Yadus, except Balarama and Krishna, perished on the fatal day. The two brothers then proceeded to a forest nearby, and while they were sitting on a rock, a serpent crawled out of the mouth of Balarama—the serpent Shesha of whom he was, according to some accounts, the

incarnation—leaving the lifeless body on the rock. The lone Krishna now sat on the riverbank meditating on the sadness of life, and the hunter Jara, who was wandering in the forest in search of game, mistook him for a deer and shot him with the fatal arrow made of the cursed rod. And Krishna, the last but by no means the least of the Yadavas, died.

9 The Buddha.

Myths connected with the Buddha will be noticed in Part II. It may, however, be mentioned here how the Buddha who taught doctrines considered heretical by orthodox Hindus came to be honoured as an Avatar of Vishnu. "The Brahmanical writers," observes Rev. Wilkins,* "were far too shrewd to admit that one who exerted such immense influence and won so many disciples could be other than an incarnation of the deity, but as his teaching was opposed to their own, they cleverly say that it was to mislead the enemies of the gods that he promulgated his doctrine, that they becoming weak and wicked through error, might be led once again to seek the help and blessing of those whom they had previously neglected."

"At the commencement of the Kaliyuga," says the *Bhagbata*, "will Vishnu become incarnate in Kikata, under the name of Buddha, the son of Jina for the purpose of deluding the enemies of the gods."

In the *Shanda Purana* the doctrines he taught are thus summarized: "Vishnu as the Buddha taught that the universe was without a creator, it is false therefore to assert that there is one universal and supreme spirit, for Brahma, Vishnu and Shiva and the rest are names of mere corporeal beings like ourselves. Death is a peaceful sleep, why fear it? He also taught that pleasure is the only heaven and pain the only hell, and liberation from ignorance the only beatitude. Sacrifices are acts of folly." Lakshmi is also mentioned as having assumed the form of a woman and taught the female disciples "to place all happiness in sexual pleasures as the body must decay let us, before it becomes dust, enjoy the pleasure it gives."

While it is true that the Buddha repudiated the sanctions of caste, preached the futility of sacrifices and passed the Deity by, he was, as will be seen later, anything but a hedonist.

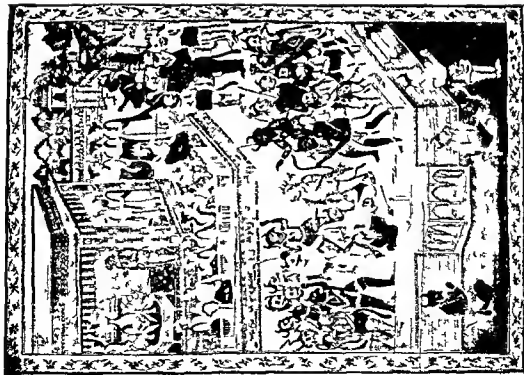
10 Kalki.

As noticed elsewhere (page 6) according to a Hindu legend the end of the world will be brought about by Vishnu in his Avatar as Kalki. In the *Vishnu Purana* the need for destroying the world and building it anew is thus vividly described: "The kings of the earth will be of churlish spirit, violent temper, and ever addicted to falsehood and wickedness. They will inflict death on women, children and cows, they will seize the property of subjects, be of limited power, and will for the most part, rapidly rise and fall, their lives will be short, their desires insatiable, and they will display but little piety. The people of various countries intermingling with them will follow their example, and the barbarians being powerful in the patronage of princes, whilst purer tribes are neglected, the people will perish. Wealth and piety will decrease day by day until the world shall be wholly depraved. Property alone will confer rank, wealth will be the only source of devotion, passion will be the sole bond of union between the sexes, falsehood will be the only means of success in litigation, and women will be the objects merely of sensual gratification. Earth will be venerated only for its mineral treasures (i.e., no spot will be particularly sacred), the Brahmanical thread will constitute a Brahman, external types will be the only distinctions of the several orders of life, dishonesty will be the universal means of subsistence, weakness will be the cause of dependence, menace and presumption will be the subterfuge for learning, liberality will be devotion, and simple ablution will be purification. Mutual assent will be marriage, fine clothes will be dignity, and water afar off will be esteemed a holy spring. The people unable to bear the heavy burdens imposed upon them by their avaricious sovereigns will take refuge among the valleys and be glad to feed upon wild honey, herbs, roots, fruits, flowers, and leaves. Their only covering will be the bark of trees, and they will be exposed to cold and wind and sun and rain. No man's life will exceed three and twenty years. Thus in the Kali Age shall decay flourish, until the human race approaches annihilation."

In some measure, it may be mentioned, the description is representative of the present age, but the age in which the author of the *Vishnu Purana* lived was probably no better.

* *Hindu Mythology*.

NOTE:—Brahma is not to be confused with Brahm, the impersonal Supreme Being who is without attributes. Brahma is a minor being in comparison, merely a magnified human being whose chief function is creation.



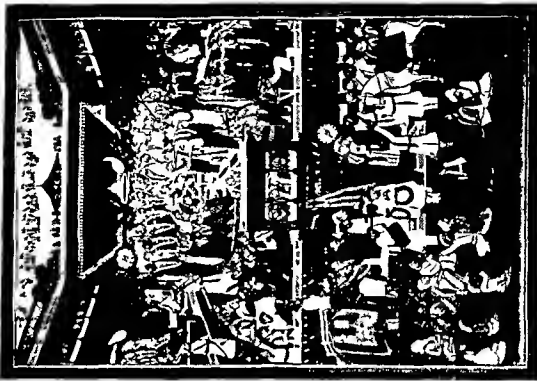
26

ANCADA AND THE MONKEY CHIEFS

(From *The Iliad of the Iliad*)

Tr by T. S. Cowell

See p. 16



27

RANA ENTHRONED

(From *The Iliad of the Iliad*)

Tr by T. S. Cowell

See p. 7

CHAPTER III

THE HINDU PANTHEON (Continued) GODS

SHIVA

'SHIVA' (auspicious) may not strike the reader as an appropriate name for the god of destruction. But as destruction is considered a necessary prelude to creation the Shivas hold that the god of destruction is also the god of creation. The essence of things being indestructible what is indicated by destruction is the ever-occurring change in the universe. Nothing lasts, everything is in a state of being destroyed and rebuilt. What we consider continuity of existence is in reality constant gradual and unperceived change. We are not what we were ten years ago, why, a second ago we were different. All things are subject to the ravages of Time and nothing in this universe is permanent. Hence the Shivas consider destruction as the only real aspect of the Deity.

Although at present the worshippers of Shiva are almost as powerful as the Vaishnavas, the name of Shiva is not found in the *Vedas*. The Shivas however maintain that in Vedic times he was known as Rudra and thus manage to obtain the sanction of the *Vedas* for the worship of Shiva.

In the *Vedas* the following account of Rudra's origin is given. 'The lord of beings was a householder and Usha (the Dawn) was his wife. A boy was born (to them) in a year. The boy wept. Prajapati said to him 'Boy, why dost thou weep since thou hast been born after toil and austerity?' The boy said, 'My evil has not been taken away, and a name has not been given to me. Give me a name.' Prajapati said, 'Thou art Rudra.' He was Rudra because he wept (from Rud to weep).

Many hymns of the *Rig Veda* are addressed to Rudra. 'What can we utter to Rudra?' runs one, "the intelligent the strong the most bountiful, which shall be most pleasant to his heart, so that Aditi may bring Rudra's healing to our cattle and men and kine and children?' We seek from Rudra the lord of songs the lord of sacrifices who possesses healing remedies, his auspicious favour, from him who is brilliant as the sun, who shines like gold who is the best and most bountiful of the gods.'

In the *Puranas*, while Rudra is used as a synonym of Shiva he is also spoken of as a son of Brahma. One myth relates that Brahma by severe austerities propitiated Shiva who was requested to be born of Brahma, Shiva, having already given the promise of granting any boon Brahma desired, agreed, and added a curse by which the first of the Triad lost his fifth head.

The Puranic account of the origin of Shiva is given elsewhere (page 9) and need not be repeated here.

The habits and appearance of Shiva are somewhat peculiar. He is represented in art as an ascetic clad in tiger's skin. He is white in complexion but his neck is black. His matted locks are tied in the coils of a serpent which holds its hood raised over his head. Another reptile adorns his neck and a third one serves as the sacred thread. To enhance his good looks Shiva wears a digit of the moon on his head. He has a third eye on the forehead.

Unlike his competers Brahma and Vishnu Shiva has no celestial palaces to dwell in. Although he repairs to Mount Kailas to practise austerities where he dwells under a tree he is more or less a homeless wanderer. The scriptures often speak of him as a wandering mendicant haunting cremation grounds and lonely places accompanied by 'ghosts goblins spectres witches imps sprites and evil spirits. In these expeditions he carries a skull in one hand and a begging bowl in the other. In his martial character he is depicted as bolding a trident. Shiva is said to be much attached to the city of Benares.

The *Vishnu Purana* says he was condemned to a wanderer's life on account of the sin he committed in cutting off Brahma's head. The legend relates that Brahma and Shiva were born simultaneously of the Supreme Being and began to fight for supremacy. In the combat Shiva caught one of Brahma's heads by its hair with one hand and cut it off with the other. But the hand that held Brahma's head was paralysed and it could not drop the head which hung heavily from his hand. While Shiva stood thus weakened, Brahma created a fierce demon and let him loose on Shiva who unable to resist, fled and took asylum in Benares. In this city he was absolved of the sin committed in killing a Brahman (Brahma is considered the father of Brahmins) and the head of Brahma was severed from his hand. He was however, condemned to live as a wanderer and beg in the streets of heaven for a living.

A myth explains how Shiva came to possess a black neck. In the churning of the milk ocean the serpent that was used as the churning rope vomited poison and Shiva, to prevent its dropping into the ocean and poisoning ambrosia, drank it himself, but before it could reach his stomach and scorch it, Parvati (his wife), caught his neck where the poison got stuck, giving the neck a black hue.

Shiva is also fabled to have received the Ganges in his locks when she descended to the earth from her celestial course, a full account of which incident will be given later.

The *Puranas* describe the occurrence of a violent feud between Shiva and Daksha (a son of Brahma) that culminated in the ruin of the latter. Daksha had a lovely daughter, Sati by name, and when she came of age he sent an invitation to all the gods requesting them to come for her Swayamvara (marriage by choice) so that she could wed a god of her choice. He did not, however, invite Shiva as he considered a person of his appearance and habits not a proper match for his daughter. But Sati was an ardent devotee of Shiva and had taken a vow not to marry anyone else. And so, when, on the wedding day, Sati entered the hall where the gods were assembled and could not find Shiva, she was sorely disappointed and imploring Shiva to become manifest and receive the wedding garland she threw it upwards. Shiva, it is said, appeared there and received the garland. Thus baffled Daksha gave his daughter in marriage to Shiva with as good a grace as he could command under the circumstances.

This was the beginning of the feud. The next assemblage of the gods took place in Brahma's palace; and Daksha entering all the gods except Brahma and Shiva rose to receive him. Brahma as the father of Daksha was not expected to rise, but Shiva ought to have risen when his father-in-law appeared. Daksha made his obeisance to Brahma and looking at Shiva obliquely with his eyes addressed the assembly thus: "Hear me, ye Rishis and gods, while I neither from ignorance nor passion describe what is the practice of virtuous persons—this shameless being (pointing to Shiva) detracts from the reputation of the guardians of the world—he by whom, stubborn as he is, the course pursued by the good is transgressed. He assumed the position of my disciple inasmuch as like a virtuous person, in the face of the Brahmins and of fire he took the hand of my daughter who resembled Savitri. This monkey-eyed fellow, after having taken the hand of my fawn-eyed daughter, has not even by word shown suitable respect to me, whom he ought to have risen and saluted. Though unwilling, I yet gave my daughter to this impure and proud abolisher of rites and demolisher of barriers like the word of the Veda to a Sudra. He roamed about in dreadful cemeteries attended by hosts of ghosts and spirits, like a madman, naked with dishevelled hair, wearing a garland of dead men's skulls and ornaments of human bones, pretending to be Shiva (auspicious), but in reality Ashuva (inauspicious), insane, beloved by the insane, lord of ghosts beings whose nature is essentially darkness. To this wicked hearted lord of the infernate whose purity has perished, I have, alas! given my virtuous daughter at the instigation of Brahma."

Not content with this vituperation Daksha started cursing and said "Let this Bhava, (a name of Shiva) lowest of gods, never at his worship of the gods receive any portion along with the gods Indra, Upendra (Vishnu) and others." Daksha then left the assembly and went home.

Daksha sat nursing his grievance, and when he performed a great sacrifice invited all the gods except his enemy. But, while Sati was sitting on Kailas she saw throngs of gods passing by the road, and, on enquiry, came to know that they were going to attend Daksha's sacrifice. Greatly mortified by the slight, she went to Shiva and asked him why he was not invited. He gave an evasive reply and tried to pacify her by sweet words, but Sati was inconsolable and went to her father's house uninvited.

On reaching Daksha's house Sati asked her father why her husband was not invited to the sacrifice. Daksha fondly took his daughter on his knee and said "Listen my darling, while I explain the reason why thy husband has not been invited. It is because he is the bearer of a human skull, a delighter in cemeteries, accompanied by ghosts and goblins, naked or merely clothed with a tiger's or elephant's skin, covered with ashes wearing a necklace of human skulls ornamented with serpents always wandering about as a mendicant, sometimes dancing and sometimes singing and neglecting all divine ordinances. Such evil practices, my darling, render thy husband the shame of the three worlds and unworthy to be admitted to a sacrifice where Brahma, Vishnu and all the immortals and divine sages are present." Sati, however, was not to be cajoled and loudly asserted her husband's superiority over the other gods. A lengthy argument followed and Sati to vindicate her husband's honour, jumped into the sacrificial fire and burnt herself to death.

Shiva on hearing of his beloved's death was unfatigued and immediately proceeded to Daksha's house. He produced several demons from his hair and these speedily put an end to the sacrifice. A violent conflict ensued in which Shiva assumed a form called Vira Bhadra and cut off Daksha's head and put his adversaries to flight. Thereafter he took the charred body of Sati and addressed it thus "Arise, arise, O my beloved Sati! I am Shankara thy lord, look therefore on me who have approached thee! With thee I am mighty—the framer of all things and the giver of every bliss, but without thee, my energy, I am like a corpse, powerless

and incapable of action how then, my beloved, canst thou forsake me? With smiles and glances of thine eyes, say something sweet as Amrita, and with the rain of thy words sprinkle my heart, which is scorched with grief. Formerly, when thou didst see me from a distance, thou wouldst greet me with the fondest accents, why then to-day art thou angry, and wilt not speak to me, thus sadly lamenting? O lord of my soul, arise! O mother of the universe arise! Dost thou not see me here weeping? O beauteous one! thou canst not have expired. Then, O my faithful spouse! why dost thou not honour me as usual? And why dost thou thus disobedient to my voice, infringe thy marriage vow?"

Shiva, having spoken thus, kissed the body of Sati again and again pressed it to his bosom and in a fit of madness began to dance. He danced round the world seven times with the body of his spouse, and the violence of his grief and rhythm began to tell upon the world and its creatures. Vishnu not knowing what Shiva's mad dance would lead to cut the body of Sati into fifty pieces and they fell to the earth. The weight of the body now gone from his hand Shiva came to himself. He was then supplicated by the gods and was pacified. He even repented of his action in killing Daksha and agreed to restore him to life. But in the confusion that interrupted the sacrifice the severed head of Daksha was lost, and in its place he was given a goat's head and restored to life.

Sati was reborn as Uma, the daughter of the Himalayas (hence her other name Parvati, meaning, born of a mountain), but by that time Shiva had become averse to sexual pleasures and Uma had to practise austerities for several years before she could marry him.

The following is the Puranic account of the origin of the third eye of Shiva. One day, while he was sitting on Mount Kailas Parvati stole from behind and in a playful mood closed his eyes with her hand. The result was catastrophic. The three worlds were plunged in darkness, and devoid of heat and light life began to perish. But a third eye immediately issued forth from Shiva's brow and saved the universe.

Shiva is the god of rhythm and in Hindu mysticism his dance represents the ever present motion in the universe. In joy and in sorrow he dances. He dances over the dead body of the Asura he kills. The symbolic dance of the ultimate triumph of good over evil. There is a legend of how he danced the mystic dance seeing which Vishnu himself and the serpent Shesha were dazed.

Once upon a time there lived in the forest of Taragam ten thousand heretical hermits who taught anti Sharvite doctrines. Shiva decided to teach them the truth. He bade Vishnu accompany him in the form of a beautiful woman and the two entered the wild forest. Shiva disguised as a wandering Yogi. Vishnu as his wife. Immediately all the Rishis' wives were seized with violent longing for the Yogi, the Rishis themselves were equally infatuated with the seeming Yogi's wife. Soon the whole hermitage was in an uproar, but presently the hermits began to suspect that things were not quite what they seemed, they gathered together and pronounced quite ineffectual curses on the visitors. Then they prepared a sacrificial fire, and evoked from it a terrible tiger which rushed upon Shiva to devour him. He only smiled and gently picking it up he peeled off its skin with his little finger and wrapt it about himself like a silk shawl. Then the Rishis produced a horrible serpent but Shiva hung it round his neck for a garland. Then there appeared a malignant black dwarf with a great club but Shiva pressed his foot upon its back and began to dance, with his foot still pressing down the goblin. The weary hermits overcome by their own efforts and now by the splendour and swiftness of the dance and the vision of the opening heavens the gods having assembled to behold the dancer, threw themselves down before the glorious god and became his devotees.

It is said the serpent Shesha was so enamoured of the dance that he left Vishnu and practised austerities for several years to behold the vision again.

Shiva too like Vishnu has a thousand names of which one of the most popular is Mahadeva (great God). He is known by this name because in strength he is supposed to be greater than all the gods together. The *Mahabharata* gives an account of how he became so powerful. The Asuras received a boon from Brahma by which they came in possession of three castles which could only be destroyed by the deity who was able to overthrow them by a single arrow. The Asuras then waged war on the gods and no god was mighty enough to send the arrow that could demolish the castles. Indra the king of the gods consulted Shiva who said that by half his strength the gods would be able to overcome their enemies. But all the gods together could not sustain half Shiva's strength and hence they transferred half of their combined strength to Shiva who now destroyed the Asuras and retained the gods' strength to himself.

Shiva had on occasions assumed human form. The *Mahabharata* says that he once appeared before Arjuna as a hunter.

* *Myths of the Hindus and Buddhists* by Sr. Niveditta and Dr. A. Coomaraswamy

When the Pandava princes were wandering in the forests Yudhishtira knowing that the quarrel between them and the Kauravas would inevitably lead to war asked his brother Arjuna to propitiate Shiva by penances and obtain from him a boon of invincibility Arjuna repaired to the forests of the Himalayas and there practised austerities for many months living on nothing but air He raised so much energy by the severity of his penances that the worlds stood in danger of being burnt away And Shiva decided to appear before his devotee and grant him the desired boon

One day while Arjuna was in the act of worshipping the Lingam of Mahadeva a boar rushed at him He seized his bow and arrows and shot the boar Arjuna's shaft had scarcely struck the boar when another dart shot by an unknown person killed the beast Presently a hunter appeared and began to revile Arjuna for having interfered with his sport Arjuna on the other hand thought himself the aggrieved party and a quarrel broke out between the two they decided to settle it by an appeal to arms First they fought with bows and arrows and Arjuna renowned archer as he was could not get the better of the hunter Then they wrestled In the midst of the combat Arjuna suddenly remembered that in his martial zeal he had forgotten to complete his worship and taking the garland of flower intended for worship threw it on the Lingam of Shiva But the garland fell on the neck of the hunter who was now metamorphosed into Shiva Arjuna fell down before the god and adored him and Shiva pleased with the devotion and physical strength of Arjuna granted him the desired boon and sent him back to his brother

Shiva is most widely worshipped in the form of the Lingam (the male generative organ) and this cult will be dealt with in detail in Chapter VIII The god is often worshipped together with his consort sons and his Vahan Nandi (bull) but seldom alone

The Shaivas (worshippers of Shiva) are distinguished by the caste-mark of three horizontal lines on the forehead While the vast majority of Shaivas worship the deity quietly and decently it must be mentioned that there is a lower order of mendicants charlatans and mad men who practise various forms of self torture and infest river banks and streets in India and prey upon pilgrims and women Some of them sit motionless for days and nights together and others lie down on beds of spikes They never wash their bodies but smear them with ashes and dirt Some devotees cut deep wounds in their flesh and others hang down from the branches of trees head downwards Perpetual motion is the passion of some and they literally walk themselves to death Disguised as the mendicants of Shiva there are also a large number of common rogues who cheat rob and intimidate the credulous

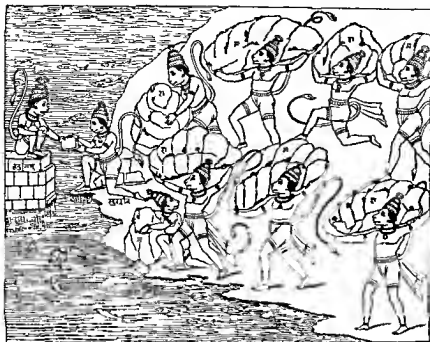
Western travellers are often attracted by these devotees of Shiva and propagandists use them to give India a bad name and misrepresent Hinduism to their countrymen

GANESHA

Next to Vishnu Shiva and their consorts Ganesha is the most widely worshipped deity in India He is represented as having an elephant's head on a human trunk His Vahan is the rat Ganesha is the god of prudence and sagacity and as the remover of obstacles is invoked by all Hindus at the beginning of every undertaking If a Hindu builds a house an image of Ganesha is previously propitiated and set up on or near the spot if he writes a book Ganesha is saluted at its commencement as he is also at the top of a letter beginning a journey Ganesha is implored to protect him and for the accommodation of travellers his image is occasionally seen on the roadside especially where two roads cross It is common to see a figure of the god of prudence in or over banker's and other shops and upon the whole there is perhaps no deity in the Hindu pantheon so often seen and addressed

Although Ganesha is considered to be the eldest son of Shiva and Parvati the *Puranas* attribute his origin to one or the other of the couple but not to both It may be mentioned here that Shiva and Parvati together could not have progeny The gods fearing that children born of such union would be too terrible to live with requested Shiva not to beget any children Shiva consented but Parvati coming to know of it was enraged declared that the wives of other gods also must remain barren like herself and cursed them accordingly So none of the goddesses could bear children The so called sons and daughters of the gods are mind born children or those produced in some mysterious way unknown to mortals

According to an account in the *Matsya Purana* Parvati produced Ganesha to cure her husband of his habit of surprising her while she was in the bath tub One day she took the oil and ointments used at the bath and together with other impurities that came from her body formed them into the figure of a man to which she gave life by sprinkling it with the water of the Ganges She then kept him as the door keeper of her bathing apartments Presently Shiva came and seeing Ganesha he was considerably surprised He however tried to force an entry and a quarrel broke out between the two in which Shiva cut off Ganesha's head When Parvati came out and saw that her son was killed she gave herself up to lamentations and to conciliate her Shiva ordered the first head to be found of any living being to be brought to him This happened to be an elephant's and Shiva clapped it on the trunk of Ganesha and gave him life



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MONKEYS BUILDING RAMA'S BRIDGE
(From Moor's *Hindu Pantheon*)

See p. 16



33 HANUMAN KILLING AN ASURA
(Photo K. A. I. Rao)



34 HANUMAN KILLING AN ASURA
(Photo K. A. L. Rao)



35 HANUMAN ANNOUNCING SITA'S ACQUITTAL BY THE FIRE ORDEAL
(From Moor's *Hindu Pantheon*)
See p. 17



36 REUNION OF RAMA AND SITA AFTER THE FIRE ORDEAL
(From *Moors H's du Pa theos*)

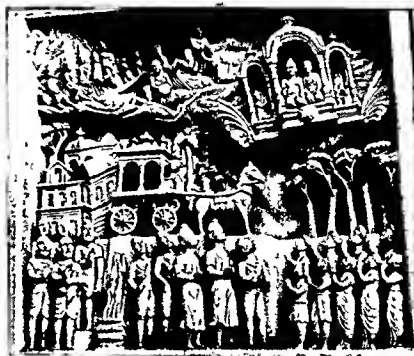
See p 17



37 RAMA SITA & HANUMAN
(Photo K A L Rao)



HANUMAN See p 16
(British Museum London)



39 RAMA AND SITA RETURNING TO AYODHYA IN RAVANA'S CAR
PUSHPANA

(Photo K A L Rao)

See p 17

In another account of the origin of Ganesha we are told that Parvati worshipped Vishnu for a son and Vishnu himself took the form of a babe and became her son. On hearing of the birth of the child the gods came to congratulate Parvati and while all the gods looked at the wonderful babe Sani (the planet Saturn) fixed his gaze on the ground. Parvati asked him why he did not look at her child and Sani told her that he was under the curse of his wife who in a moment of jealousy had declared that whomsoever he gazed on should instantly perish. The proud mother however thought that her child was immune from all danger and in her elation said that Sani could very well look at her child. Sani looked and the head of the child severed from its body and flew to Vaikunta the heaven of Vishnu where it united itself to its original substance. Parvati cursed Sani and the unfortunate celestial became lame. She then began to wail and to console her Vishnu mounted Garuda and set out in search of a head. He found an elephant sleeping by a river bank and cutting off its head brought it to Parvati who united it with Ganesha's trunk and Brahma gave him life.

The elephant it must be mentioned is considered an animal of great prudence and sagacity, and Ganesha's head is probably symbolical of these characteristics of the god.

In the *Varaha Purana* Shiva alone is said to have produced Ganesha. The immortals and holy sages observing that no difficulty occurred in accomplishing good or evil deeds which they and others commenced consulted together respecting the means by which obstacles might be opposed to the commission of bad actions and repaired to Shiva for counsel to whom they said: O Mahadeva! God of gods three-eyed bearer of the trident it is thou alone who canst create a being capable of opposing obstacles to the commission of improper acts. Hearing these words Shiva looked at Parvati and whilst thinking how he could effect the wishes of the gods from the splendour of his countenance there sprang up into existence a youth shedding radiance around endowed with the qualities of Shiva and evidently another Rudra and captivating by his beauty the female inhabitants of heaven.

Uma (Parvati) seeing his beauty was excited with jealousy and in her anger pronounced this curse: Thou shalt not offend my sight with the form of a beautiful youth therefore assume an elephant's head and a large belly and thus shall all thy beauties vanish. Shiva then addressed his son saying: Thy name shall be Ganesha and the son of Shiva thou shalt be chief of the Vinayakas and the Ganas success and dis-appointment shall spring from thee and great shall be thine influence amongst the gods and in sacrifices and all affairs. Therefore shalt thou be worshipped and invoked the first on all occasions the object and prayers of him who omits to do so shall fail.

In the *Skanda Purana* yet another account of the origin of Ganesha is given. During the twilight that intervened between the Dwapara and Kali Yugas women barbarians and Sudras and other workers of sin obtained entrance to heaven by visiting the shrine of Somnath and heaven became overcrowded and hell was without inhabitants. In this predicament Indra and other gods appealed to Shiva for help who asked them to address their complaints to Parvati. Parvati was propitiated and she rubbed her body and produced a wondrous being with four arms and an elephant's head who created obstacles to men going to heaven by diverting their longing for pilgrimages (particularly to Somnath) to desire for the acquisition of wealth.

The story was probably invented by some clever priest of Somnath to attract pilgrims to the shrine.

Ganesha has only one tusk the other was knocked off by Parasurama. This gentleman one day visited Mount Kailas the abode of Shiva. At the gate he was met by Ganesha who told him that his father was asleep and could not see visitors. Parasurama however was in a hurry wanted immediate audience and asked Ganesha to go and wake up Shiva. Ganesha was of opinion that Parasurama was not a visitor of such great importance that he could disturb his father's sleep and said so. The two started an argument which led to blows. Ganesha caught Parasurama in his trunk and threw him violently to the ground. Parasurama picked himself up and threw his axe on Ganesha which knocked off one of his tusks.

Now Parvati came on the scene and was about to curse Parasurama when the gods interceded on his behalf and Brahma promised her that though deprived of one of his tusks her son should be worshipped by the other gods.

Ganesha is considered very skilled in sacred sciences and is a good scribe besides. It is said that Vyasa dictated the *Mahabharata* to him and he took it down. Before agreeing to be the scribe of Vyasa Ganesha however told the poet that he had no time to waste but should be kept fully engaged. Vyasa on the other hand stipulated that the scribe should take down the dictation intelligently. And it is said that while Ganesha pondered over the meaning of the stanza he wrote Vyasa composed the next one thus the whole work was written.

It is also related that Ganesha won his wives Siddhu and Buddhi by his learning and logical talents. Both Ganesha and his younger brother Kartikeya fell in love with the ladies and it was agreed between them that they should run a race round the world and the winner obtain the ladies as the prize. Ganesha sat at home and when Kartikeya returned from his weary travels proved to him by quoting extensively from sacred literature relating to geography that he (Ganesha) had done the world tour and returned much earlier and then he married the ladies. The fraud was discovered later when nothing could be done.

Ganesha is blessed with a good appetite and is said to be pleased with offerings of piles of edible stuff particularly fruits.

KARTIKEYA

Kartikeya is the god of war and the generalissimo of the celestial armies. Shiva who used to lead the celestial hosts gave up his military career and took to practising austerities and the gods without a general were defeated by the Asuras and driven out of their Kingdom. Indra became a wanderer in the forests and one day while he was meditating on how to regain his kingdom he heard the cry of a damsel in distress. He proceeded to the spot wherefrom the voice came and there saw the demon Keshin trying to do violence on a beautiful girl. On seeing Indra Keshin fled and the girl whose name was Devasena (army of the gods) asked Indra to find a husband for her. Indra took her to Brahma and requested him to provide a martial husband for her who should also lead the celestial hosts. Brahma agreed and decided that Agni should have a son by the waters of the Ganges.

At that time the seven great Rishis were performing a sacrifice and while Agni (the god of fire) issued forth from the sacrificial fire he saw the wives of the Rishis and fell in love with all them. But as they were married respectable women Agni kept his desire to himself and repaired to a forest to cool his passion. There Swaha daughter of Daksha saw him and fell in love with him but he loved her not. Swaha by her divine power knew that Agni was in love with the wives of the Rishis and disguising herself as the wife of one of the Rishis approached Agni. The virtuous god hesitated for some time but temptation proving too strong he yielded at last. Swaha departed but came again in the guise of another Rishi's wife. Thus she managed to visit him six times and get six germs of Agni. These were deposited in a golden reservoir which being worshipped by the Rishis generated a son. Kumara or Kartikeya was born with six heads a double number of ears twelve eyes arms and feet one neck and one belly. When he came of age he married Devasena and regained the celestial kingdom from the Asuras. (Please see note on page 31)

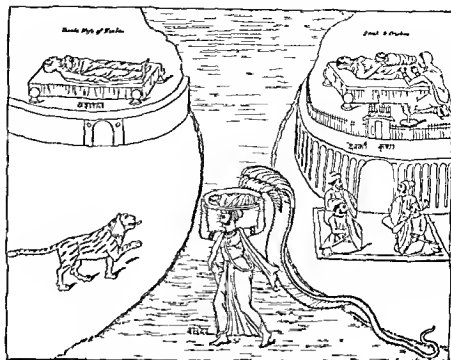
The *Shiva Purana* gives a different account of Kartikeya's birth. In this work it is said an Asura named Taraka by severe austerities forced Brahma to grant him a boon by which he could only be killed by a son of Shiva. This was the time when Shiva was living without a spouse. Sati having destroyed herself in Daksha's sacrificial fire Taraka was well aware of Shiva's ascetic leanings and was over confident that the god would not marry again. So after receiving the boon from Brahma he became so arrogant that Indra was forced to yield to him the white headed horse Uchchaisravas. Kubera gave up his thousand sea horses the Rishis were compelled to resign the cow Kamadhenu that yielded everything that could be wished the sun in dread gave no heat and the moon in terror remained always at full the wind blew as Taraka dictated.

So the tyrannical Asura had to be destroyed and for this purpose it was necessary to make Shiva marry. Sati was reborn as Uma the daughter of the Himalayas and began to practise devotions to propitiate Shiva and marry him. But this god sat immersed in meditation and was insensible to the supplications of the devotee. Indra becoming desperate asked Kama the god of love to proceed to Kailas and by his art raise sexual desire in Shiva. Kama reluctantly undertook the mission as it was pretty certain that anyone who disturbed the Great God in his meditation would not get away with it. He however proceeded with his wife Rati (passion) and friend Vasantam (spring) to Kailas where he saw the Great God seated on a tiger skin with his eyes closed and resting on the thighs lost in meditation calm and majestic as an ocean without a ripple to disturb its surface. Wind itself dared not to disturb the god and the leaves of the trees remained still. There was perfect silence and quiet all around and the courage of the god of love failed him. At that moment Uma came in the neighbourhood and while gathering flowers she showed an excellent profile to Mahadeva and Kama emboldened by her beauty shot his arrow laden with love. The shaft struck Mahadeva and he woke up from his Samadhi (meditation) like a sea suddenly troubled by a storm. He looked for the cause of the disturbance of his Samadhi and saw the god of love sinking away with his bow and arrows. Shiva in his wrath opened his third eye and burnt Kama to ashes.

The shaft of Kama had no other effect than that of disturbing Shiva and Uma had to practise severe austerities for years before she was married to him. Even after the marriage the couple had no progeny and the gods in their distress sent Agni to Mahadeva as their spokesman. Agni reached Kailas at an opportune moment when Shiva had just left his wife. Assuming the shape of a dove he managed to get a germ



10 KRISHNA S p 17
(From Floor slabs in the temple)



41 VASUDEVA CARRYING KRISHNA TO YASODA
(From Floor slabs in the temple)

See p. 14



42 BIRTH OF KRISHNA
(Archaeological Survey of India)

See p. 14

43 KRISHNA SUBDUING KALYA 333

See p. 14
(From Halebidu Copyright
Archaeological Survey, Mysore)



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of Mahadeva and with it proceeded to Indra. But unable to support the germ he dropped it in the Ganges on the banks of which river arose a boy beautiful as the moon and bright as the sun who was called Agnihuva Skanda and Kartikeya.

It happened that six daughters (the Pleiads) of as many Rajahs coming to bathe saw the boy and each called him her son and offering the breast the child assumed to himself six mouths and received nurture from each whence he is called Shashitimatriya (having six mothers). But in fact the child had no mother for he came from his father alone.

In course of time a conflict ensued between Kartikeya and Taraka in which the demon was slain.

Kartikeya is widely worshipped particularly in South India where he is better known as Subrahmanya. His Vahan (charger) is the peacock.

INDRA

In Vedic times Indra was the most important deity of the pantheon. More hymns are addressed to him in the *Rig Veda* than to any other single deity. The following extracts from an invocation in the *Rig Veda* will give the reader a fair idea of the position he occupied in the Vedic Pantheon.

Thou hast grasped in thine arms the iron thunderbolt thou hast placed the sun in the sky to be viewed (Dwelling) on further side of this atmospheric world deriving thy power from thyself daring in spirit thou for our advantage hast made the earth the counterpart of thy energy encompassing the waters and the sky thou reachest up to heaven. Thou art the counterpart of the earth the lord of the lofty sky with its exalted heroes. Thou has filled the whole atmosphere with thy greatness. Truly there is none other like unto thee. Whose vastness neither heaven and earth have equalled nor the rivers of the atmosphere have attained its limit nor when in his exhilaration he fought against the appropriator of the rain thou alone hast made everything else in due succession.

I declare the mighty deeds of this mighty one. At the Triskadruka festival Indra drank of the Soma and in its exhilaration he slew Ahi. He propped up the vast sky in empty space he hath filled the two worlds and the atmosphere he hath upheld the earth and stretched it out. Indra has done these things in the exhalation of the Soma. He hath meted out with his measure the eastern regions like a house with his thunder bolt he has opened up the sources of the rivers.

Let us worship with reverence the mighty Indra the powerful the exalted the undecaying the youthful. The beloved worlds (heaven and earth) have not measured nor do they (now) measure the greatness of this adorable being. Many are the excellent works which Indra has done not all the gods are able to frustrate the counsels of him who established the earth and this sky and wonder working produced the sun and the dawn. O innoxious god thy greatness has been veritable since that time when as soon as thou wast born thou didst drink the Soma. Neither the heavens nor the days nor the months nor the seasons can resist the energy of thee (who art) mighty.

In the *Vedas* Indra is often spoken of as the god of rain and storms and his weapon as the thunderbolt with which he slew the demon of drought and caused the clouds to release their waters.

In the *Puranas* Indra is given a place subordinate to that of the members of the Trinity and their consorts and sons but as the king of the celestials he occupies a unique position in the pantheon. Indra in the *Puranas* is not the name of a deity but a title for the king of the gods. The life of one Indra is said to be a hundred divine years (one divine year is equivalent to three hundred and sixty earth years) after which period a god or even a meritorious mortal is raised to the throne. The surest way for anyone to become Indra is to perform one hundred sacrifices on the completion of which the reigning Indra has to abdicate. The *Puranas* relate that some mortals tried to perform these sacrifices and Indra frustrated their attempts by stealing the victims of the sacrifices. By austerities also mortals can attain to the position of Indra and it is said that whenever mortals practise austerities Indra sends the voluptuous dancers of his court to distract them.

Indra though king of the gods is not invincible. We have already seen that Bali conquered Indra by sacrifices and drove out the celestials from their kingdom. In the *Ramayana* it is related that Indrajit Ravana's son overcame Indra in battle and took him prisoner to Lanka where he served Ravana as a menial.

Indra is the regent of the east. He rides on the white elephant Airavatam and possesses the wonderful horse Uchchaisravas both of which rose out of the milk ocean when it was churned for ambrosia. His favourite weapon is the *Vajra* (lightning) but the rainbow is also considered the visible symbol of a mighty bow he

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possesses The name of the reigning Indra is Parandhara and he has one thousand eyes The author of the *Ramayana* (who by the way, seems to take a peculiar pleasure in narrating the many tales of Indra's weaknesses) relates how he came to possess so many eyes

Gautama Indra's Guru (teacher) had a young and pretty wife named Ahalya, and Indra fell in love with her One day while the sage was out Indra stole into his house and addressed Ahalya in terms of passionate love The lady was willing But before any harm could be done Gautama came home and seeing the two together cursed Indra who became covered with a thousand marks of disgrace Indra repented and implored his Guru to forgive him and the good sage changed the thousand marks of disgrace into as many eyes

This leniency however was lost upon Indra The persevering deity waited for another opportunity and one occurring he again sneaked into his Guru's house Once again Gautama came and saw the two together but this time too late the mischief had been done The angry sage cursed Ahalya and she became a stone He turned Indra into an eunuch The gods however interceded and Indra after the performance of a small sacrifice was restored to manhood Gautama also declared that Ahalya would regain her lost state when Vishnu should become incarnate as Ramachandra It is said in the *Ramayana* that Rama while wandering in the forests of Dandaka touched Ahalya with his feet and restored her to her former state

The heaven of Indra is called Amaravati where he holds court with his wife Indrani All delights and pleasures are found there Pious mortals go to the heaven of Indra to enjoy the reward of their good actions The aim of life is liberation but those who have not done sufficient good deeds to merit it are sent to Indra's heaven from where after some time they are again sent to this earth to be reborn according to their Karma

AGNI

Agni is the god of fire If we are to judge the importance of a Vedic deity by the number of hymns addressed to him he was in Vedic times second in importance only to Indra In the *Puranas* he occupies a subordinate position but because of the inherent importance of fire in all Hindu ceremonials and its utility in daily life Agni to this day is held in great veneration by all castes of Hindus Agni is also identified with Rudra Shiva and Surya (the sun)

Agni is the lord protector king of men He is the lord of the house dwelling in every abode He is guest in every home he despises no man he lives in every family He is therefore considered as a mediator between gods and men and as a witness of their actions hence to the present day he is worshipped and his blessing sought on all solemn occasions as at marriage death etc In these old hymns Agni is spoken of as dwelling in the two pieces of wood which being rubbed together produce fire and it is noticed as a remarkable thing that a living being should spring out of dry (dead) wood Strange to say says the poet the child as soon as he is born begins with unnatural voracity to consume his parents Wonderful is his growth seeing that he is born of a mother who cannot nourish him but he is nourished by the oblations of clarified butter which are poured into his mouth and which he ransumes

It is difficult to get a coherent account of the parentage of Agni although in several places his parents are mentioned In one place he is spoken of as the son of Brahma elsewhere as the offspring of Dyaus (Heaven) and Prithvi (Earth) According to a third account he is the son of Kasyapa and Aditi while a fourth one tells us that he is the son of Angira king of the Pitris (fathers of mankind)

The reason why Agni consumes everything yet remains pure is given in the *Mahabharata* The sage Bhrgu it is said once carried away a woman betrothed to an Asura and this person in his search for his beloved went to Agni and asked him where she was as Agni in his nature of fire had access to all places Agni with his characteristic truthfulness told him where she was and the Asura brought back his beloved Bhrgu came to know of Agni's part in the affair and cursed him to eat everything pure and impure Agni remonstrated with him and said that in speaking the truth he only did what was becoming of a good and that the whole attitude of Bhrgu in the affair was anything but proper Bhrgu was convinced and added a blessing to the curse accordingly though Agni was to eat everything he could still remain pure Hence even impure things when consumed by fire become pure

Dr. Muir in the following verses explains the nature and function of the deity

Great Agni though thine essence be but one
Thy forms are three as fire thou blazest here
As lightning flashest in the atmosphere
In heaven thou flames as the golden sun

It was in heaven thou hadst thy primal birth
By art of sage skilled in sacred lore
Thou wast drawn down to human earths of yore
And thou abidest a denizen of earth



48 KRISHNA LIFTING GOVARDHANA (From Moor's Hindu Pantheon) See p. 19



50 KRISHNA RIDING A COMPOSITE HORSE OF GOMPS (From Pictures of Indian Myths and Legends)

49 KRISHNA PLAYING ON HIS FLUTE (From South India)

See p. 19



51 KRISHNA WITH THE MOUNTAIN GOVARDHANA

See p. 19

(From Hyderabad Copyright Archaeological Survey, Mysore)





Sprung from the mystic pair, hy priestly hands
In wedlock joined, forth flashes Agni bright,
But oh! ye heavens and earth, I tell you right,
The unnatural child devours the parent hands

But Agni is a god, we must not deem
That he can err or dare to comprehend
His acts which far our reason's grasp transcend,
He best can judge what deeds a god he seem

And yet this orphaned god himself survives
Although his hapless mother soon expires,
And cannot nurse the babe as babe requires,
Great Agni wondrous infant, grows and thrives

Smoke hannered Agni, god with crackling voice
And flaming hair, when thou dost pierce the gloom
At early dawn, and all the world illumine,
Both heaven and earth and gods and men rejoice

In every home thou art a welcome guest,
The household tutelary lord, a son,
A father, mother, brother all in one,
A friend by whom thy faithful friends are best

A swift-winged messenger, thou callest down
From heaven to crowd our hearts the race divine
To taste our food, our hymns to hear benign,
And all our fondest aspiration crown

Thou, Agni, art our priest: divinely wise,
In holy science versed, thy skill detects
The faults that mar our rites, mistakes corrects,
And all our acts completes and sanctifies

In art Agni is represented as a red man with three flaming heads, as many legs and seven arms, wearing a garland of froits. He rides on a ram

VARUNA

In Vedic times Varuna occupied an important position in the pantheon and was particularly worshipped for his omniscience. The following hymn describes the character of the deity

The mighty Lord on high, our deeds, as if at hand espies,
The gods know all men do, though men would fain their deeds disguise
Whoever stands, whoever moves, or steals from place to place,
Or hides him in his secret cell,—the gods his movements trace
Wherever two together plot, and deem they are alone,
King Varuna is there, a third and all their schemes are known.
Thus earth is his, to him belong those vast and boundless skies,
Both seas within him rest, and yet in that small pool he lies
Whoever far beyond the sky should think his way to wing
He could not there elude the grasp of Varuna the king
His spies descending from the skies glide all this world around,
Their thousand eyes all-scanning sweep to earth's remotest bound
Whatever exists in heaven and earth, whate'er beyond the skies,
Before the eyes of Varuna, the king unfolded lies
The ceaseless winkings all he counts of every mortal's eyes.
He wields this universal frame, as gamster throws his dice
Those knotted nooses which thou fling'st O god, the bad to snare,
All hars let them overtake, but all the truthful spare

Later, Varuna was deprived of his omniscient powers and in the *Puranas* he appears as the god of the oceans. He is said to be in possession of unnumerable horses. He also fell from the high moral plane he oc-

Thou art the cord that stretches to the skies,
The bridge that scans the chasm profound and vast,
Dividing earth from heaven o'er which at last,
The good shall safely pass to Paradise

Thou levellest all thou touchest, forests vast
Thou shear'st, like shears which harber's razor shaves.
Thy wind-driven flames roar loud as ocean's waves,
And all thy track is black when thou hast past

But though great Agni not dost always wear
That dreadful form, thou rather lov'st to shune
Upon our hearts, with milder flame benign
And cheer the home where thou art nursed with care

Though I no cow possess and have no store
Of hutter, nor an axe fresh wood to cleave,
Thou gracious god with my poor gift receive
These few dry sticks I bring—I have no more

Preserve us lord thy faithful servants save
From all the ills by which our bliss is marred,
Tower like an iron wall our homes to guard,
And all the boons bestow our hearts can crave

And when away our brief existence wanes,
When at length we our earthly homes must quit,
And our freed souls to worlds unknown shall sit,
Do thou gently with our cold remains

And then thy gracious form assuming guide
Our unborn part across the dark abyss
Aloft to realms serene of light and bliss,
Where righteous men among the gods abide

cupied in the *Vedas*. It is said that both Varuna and Surya (sun) fell in love with the dancer Urvashi and jointly produced on her Agastya who in spite of this heinous heridity, became celebrated for his ascetic virtues.

- Varuna's Vahan is a monster fish called Makara. It has the head of a deer, legs of an antelope and the body and tail of a fish. Varuna is not worshipped now but is propitiated before voyages. Fishermen also invoke him before venturing out into the sea. All Hindus, however, when they happen to behold the sea fold their hands and mutter prayers to Varuna.

Varuna is the regent of the west.

YAMA

Yama occupies in Hindu mythology the position Pluto does in Greek mythology. He is the god of death and holds charge of the several hells mentioned in the *Puranas*. In this destructive capacity he is said to be a deputy of Shiva. He rides on a buffalo attended by two dogs each with four eyes. The dogs assist him in dragging unwilling souls into hell.

Yama has a clerk named Chitragupta who keeps record of the good and bad actions of mortals. When a person dies he is conducted to Yama who calls upon Chitragupta to read out the account of his deeds. This is read out and a balance struck and if the balance happens to go against him he is taken to hell where under the supervision of Yama he is tortured.

In the *Vedas*, Yama is said to be the first mortal who died and went to heaven of which he became the monarch. Nowhere in these books is he said to be the king of the nether regions.

In the *Bhavishya Purana* there is an account of Yama's marriage with a mortal woman. He fell in love with Vijaya, the pretty daughter of a Brahmin, married her and took her to Yamapuri, his abode. Here he told her not to enter the southern regions of his spacious palace. For some time Vijaya remained obedient, but afterwards curiosity overpowered her and thinking that Yama must have another wife there she entered the forbidden region and there saw hell and souls in torment, and among the tormented souls was her mother. She also met Yama there and implored him to release her mother. Yama told her that the release could only be obtained by some of her relatives performing a sacrifice. The sacrifice was performed and Yama's mother in law was released.

Yama is the regent of the south and hence this direction is considered inauspicious by the Hindus. Death is euphemistically referred to as going south.

For other myths connected with Yama please see Chapter VII.

KUBERA

Kubera is the god of wealth. But he is better known for his acquisitive tendencies than for generosity, and hence Hindus desirous of obtaining wealth do not worship him. He does not seem to care for praises or oblations but is content with his own prosperity and splendour. His city Alaka is considered to be the wealthiest in the celestial regions.

It is said in the *Puranas* that he was once in possession of Lanka, also the richest city on earth. He came to possess it in the following manner. Brahma had a mental son named Pulastya who again had a mental son named Vaisravana (Kubera). The latter deserted his father and went to his grandfather Brahma who, as a reward, made him immortal and appointed him the god of riches with Lanka for his capital and the car Pushpaka for his vehicle.

But he could not retain Lanka for long. This city had been expressly built for the Rakshasas by Vishwakarma and its citizens had deserted it for fear of Vishnu and it was the city thus deserted that Kubera occupied. Sumala a Rakshasa determined to regain Lanka and drive off Kubera sent his daughter to woo Kubera's father. She managed to marry him and had four sons by him of whom Ravana was the eldest. Ravana performed austerities and received a boon of invincibility from Shiva. After this he drove off his half brother Kubera from Lanka and seized his car Pushpaka. This was the car in which Ravana carried off Sita. It is related in the *Ramayana* that some time after the conquest of Lanka, Rama restored the car to its original owner.

Kubera is the regent of the north. Thus Kubera completes the list of the regents of the cardinal points. There are also regents for the other four points of the heavens but they are differently mentioned. It is, however, popularly believed that Agni rules the south east, Nirriti (a Vedic deity of minor importance) south west, Vayu (the god of wind) north west and Isani (a form of Shiva), north east. Brahma guards the Zenith and the serpent Shesha the Nadir.



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SHIVA
See p. 1
(From Colombo)



54
SHIVA DESTROYING AN ASURA
(From Belur Copyr. ght. Archaeological Surv. of India)



55
SHIVA AND PARVATI
(From Khajuraho)
Copyr. ght. Archaeological Survey of India



56
NANDI
(From South India)
See p. 24

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53
SHIVA
See p. 21
(From Colombo)



54
SHIVA DESTROYING AN ASURA
(From Belur. Copyright: Archaeological Survey Mysore)

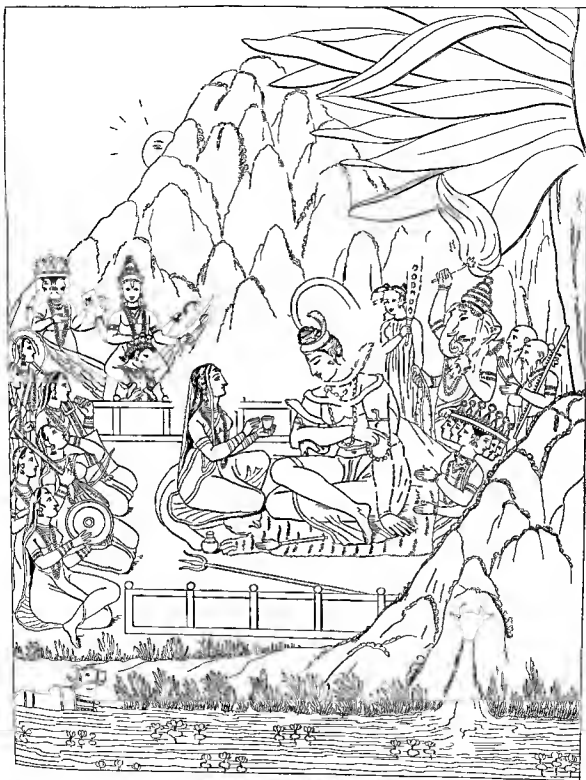


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SHIVA AND PARVATI
(From Khajuraho
Copyright: Archaeological Survey of India)



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NANDI
(From South India)

See p. 24



SHIVA AND PARVATI ON MOUNT AILASH
(From *Moor's Hindu Pantheon*)

THE MARUTS

Maruts are storm deities who had great importance in Vedic times. In one hymn of the *Rig Veda* they are said to be one hundred and eighty in number, in another twenty seven. The *Puranas* speak of them as forty-nine.

In the *Ramayana* it is related that Diti, mother of the Asuras, sorrowed on the death of her sons at the hands of the celestials, and asked her husband Kasyapa for a boon by which she could beget a child who should destroy Indra, king of the gods. Kasyapa granted the boon and Diti conceived. But Indra, coming to know of it, stole to her apartments and "treated her in a very indelicate and barbarous manner, dividing with his tremendous weapon, Vajra, the foetus, with which she was quick, into forty-nine pieces, which at the request of the afflicted Diti, were transformed by Indra into the Maruts or winds."

The leader of the Maruts (or rather the essence of the different aspects of wind) is called Marut, Vayu or Pavan, who is often mentioned in the *Puranas* as the god of Physical strength.

ASWINS

These Vedic deities are twins, the personification, according to some accounts, of Night and Day. They are not, however, inimical to each other but are very intimate, and in Surya (the daughter of the Sun) have a common wife. They won her in a chariot race in which they defeated the other gods.

In the *Puranas* Aswins are spoken of as the physicians of the celestials.

TWASHTR

He is the celestial architect, the Vulcan of the Hindus. He is generally commissioned by the gods to build their palaces and lay out their gardens. At times he also works for the enemies of the gods.

In some hymns of the *Vedas* he is spoken of as the creator of the universe. In the *Puranas* he is known as Viswakarma and is little more than a skilled artisan.

PUSHAN

The Aryans, while they were nomads, worshipped Pushan, the god of travellers, who protected them from highwaymen and prevented their cattle from straying, many hymns in the *Vedas* are addressed to him. But when they settled down, they forgot Pushan, and one rarely comes across his name in the *Puranas*. He was, however, present in Daksha's sacrifice and fought on the side of Daksha, Shiva knocked off his teeth, and whenever the *Puranas* mention Pushan's name he is described as a toothless old god struggling for speech.

The above account of the gods is not complete. Many minor gods and some important ones like Surya (sun), Soma (moon), Kama, Hanuman, etc., remain to be mentioned. These will receive our attention in proper places, in the next chapter we will give some thought to the goddesses.

NOTE —In the Mahratha countries, Kartikeya is believed to be a bachelor (hence his name Kumara), and women are not allowed to worship at his shrines. In fact, worshipping Kartikeya is feared to bring a woman widowhood in seven rebirths.

CHAPTER IV

THE HINDU PANTHEON (*Concluded*)

GODDESSES

"In hand she took,

Well tipped with trenchant brass, the mighty spear,
Heavy and huge and strong, with which she bears
Whole phalanxes of heroes to earth
When she the daughter of a mighty sure,
Is angered From the Olympian heights she plunged
And stood among the men of Ithaca

The Odyssey

WHILE to the layman the male appears the more energetic of the sexes to the mystic the female stands for the active principle particularly when ruthless action is indicated In Greek mythology the Furies Scylla and Charybdis are well known for their destructive propensities Pallas among the Greeks and Isis among the Egyptians are noted for their active virtues The Hindus personify the energy of a god and speak of it as his wife (Shakta or Shakti) While according to higher conceptions the Shakta of a god is not separate from himself for the better understanding of the active aspect of the deity she is brought within the compass of human perceptive capacity and endowed with an entity of her own

Mother cults and myths fairly universal among mankind, are of very ancient origin and most of them can be traced to the matriarchal phase of social development when women held supreme sway in society

THE CONSORT OF SHIVA

In the consort of Shiva we have a representation of woman in her various aspects In the preceding chapter we have noticed her in her character of Sati, the virtuous woman and devoted wife who, to vindicate her husband's honour, immolated herself in fire In the medieval times every true Hindu widow as is well known, had to immolate herself in the funeral pyre of her husband

Sati was reborn as Uma (Parvati), daughter of Himavan (the Himalayas) and Mena She was exceedingly beautiful and was over confident of the affection of her husband who had so madly mourned her death Hence she gave herself up to singing and dancing spent her time in decorating her person with flowers and ornaments and hoped Shiva would come to woo her in due time But in this she was disappointed The Great God sat on Mount Kailas immersed in meditation He had lost all desire for the company of women and had taken delight in asceticism When Uma saw that her beauty could not attract Shiva she hoped to win his favour by devotion and began to worship his image assiduously In this too she failed, Shiva sat insensible to all the supplications of the devotee She then gave up the world became contemptuous of physical beauty and began to practise severe penances and starve her body She lived on air, remained in ice-cold water for days and nights together and did many other things besides One day while she was standing on one leg with uplifted arm a Brahmin of short stature appeared before her and asked her why she was thus torturing her lovely body Uma told him that she was in love with Shiva and wanted to marry him The Brahmin laughed and asked her if she knew that Shiva was an ugly homeless mendicant of dirty habits a haunter of cemeteries and an ill tempered old god besides Uma said she knew all this and more, and defended the greatness of Shiva But she was no match for the Brahmin who described Shiva's habits so horribly that Uma could not bear to hear such blasphemy any longer, and she closed her ears with her hands and shouted at the Brahmin On this the Brahmin stood before her as Shiva smiling Uma fell down and worshipped him He took her by the hand, told her that it was no longer necessary for her to practise austerities and sent her back to her father Shiva went to Himavan and married Uma in accordance with the prescribed rites.

Uma lived with her husband on Kailas She is often described in the *Puranas* as an ideal housewife cheering Shiva with her delightful company and sweet conversation But there were also domestic quarrels between them One day, for instance, while Shiva was reading and explaining to his wife some abstruse philosophical point, Uma felt sleepy When the Great God asked for her approval of his interpretation of the text, he happened to look at her and saw her nodding He rebuked her for being inattentive But Uma maintained she was really attentive and had closed her eyes to contemplate the meaning of his words the better, upon which Shiva asked her to repeat the last words he uttered Poor Parvati could not, and was thus caught red handed The angry god cursed his wife to become a fisherwoman Immediately Parvati fell from Kailas to the earth as a fisher maid



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SHIVA AND ARJUNA FIGHTING
(Halebid Copright Archaeological Survey 31 50 c)

See p 4



SHIVA (AS HUNTER) &
WIFE

See p 4
(Sculpture from South India)

PARVATI See p 23
(From the collection)

59 DEVI See p 35
(From the Hindu Pantheon)



SHIVA AND ARJUNA FIGHTING
(Halebid Copper-plate Archaeological Survey Mysore)

See p. 4



DEVI

See p. 35

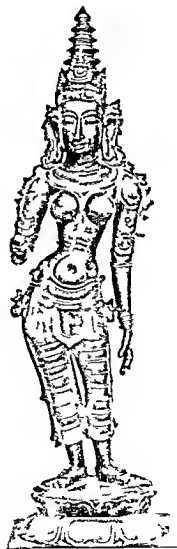
(From Moore's Hindu Pantheon)



SHIVA AS HUNTER & WIFE

See p. 4

(Sculpture from South India)



PARVATI

See p. 23

(From Colnaghi)

every drop of his blood that fell on the ground became capable of creating innumerable Asuras like himself. Kali in her fight with him held him aloft, pierced him with a spear and drank every drop of blood that gushed from his wound and thus managed to kill him.

Kali is represented in art as a black, half naked woman of terrible aspects, with claws and tusks, wearing a garland of skulls, her tongue hanging out and mouth dripping blood.

The reason why Kali is painted black is because of her supposed mastery over time. Shiva as the god of destruction is identical with the all devouring Time and his distinguishing colour is white. In contrast to him Kali represents the dark abyssal void which is above time, space and causation.

The consort of Shiva is known by many names of which the most familiar are Sati, Parvati, Uma, Devi, Durga, Kali Bhavani, Anna Purna Devi and Chhanna Mustaka. As Parvati and Uma she is generally worshipped together with her consort and sons, but in the more active aspects she is worshipped alone. As the Shaivas worship the Great God in the form of the Lingam, the Shaktas worship his consort as Yoni (the mark of the female), the combined form of Lingam and Yoni representing sexual union, is also worshipped. The Shaktas elevate her to the position of the Primal Mother from whom "everything proceeds, who pervades everything and is conterminous with the Supreme Being himself who is without beginning or end and is vaster than the universe." As the Supreme Being she is also spoken of as having been worshipped by Brahma, Vishnu and Shiva.

Like Shiva, Kali too is a deity of rhythm. Once, it is said, in her joy of conquest she started dancing and lost herself in the rhythm of the dance. She became mad with the joy of the dance, the worlds stood in danger of collapsing under her feet, and Shiva laid himself before her. She stepped over the body of Shiva when she came to herself.

LAKSHMI

Lakshmi is the consort of Vishnu and is the goddess of wealth and material prosperity. She is fabled to have risen, together with many other precious things from the milk-ocean when it was churned for ambrosia, and as such is the Hindu counterpart of the Greek goddess of beauty, Venus Aphrodite. Lakshmi, because of her surpassing loveliness is also called Padmam (the lotus). When she appeared on the surface of the sea her resplendent beauty captivated all the gods, and Shiva asked for her hand. But he had already seized the moon that had sprung up from the sea and hence Vishnu pressed his claim for Lakshmi. The goddess herself preferred Vishnu and Shiva, in despair, it is said, drank poison, which, however, was prevented by the good offices of Parvati, from reaching his bowels.*

The rise of Lakshmi from the sea is thus described

" Her eyes oft darted o'er the liquid way,
With golden light emblaz'd the darkling main,
And those firm breasts, whence all our comforts
well,
Rose with enchanting swell,
Her loose hair with the bounding billows played,
And caught in charming toils each pearly shell
That idling, through the surgy forest stray'd,
When ocean suffered a portentous change,
Toss'd with convulsion strange,
For lofty Madar from his base was torn,
With streams rocks, woods—by gods and demons
whirled
While round his craggy sides the mad spray curled—
Huge mountain lay the passive tortoise borne
Then sole, hut not forlorn,
Shipp'd in a flower, that halmy sweets exhal'd,
Over dulcet waves of cream Pad-mala sail'd
So name the goddess, from her lotus blue

Or Kamala, if more auspicious deem'd,
With many petal'd wings the blossom flew,
And from the mount a flutt'ring sea bird seem'd
Till on the shore it stopp'd—the heav'n lov'd shore,
Bright with unvalu'd store
Of gems marine, by mirthful Indra wore,
But she (what brighter gem had shone before?)
No bride for old Maricha's frolic son
On azure Hari fix'd her prosp'ring eyes
Love bade the bridegroom rise,
Straight o'er the deep then dimpling
smooth he rush'd,
And tow'rd the unmeasur'd snake—
stupendous bed!
The world's great mother, nor reluctant led,
All nature glow'd when'er she smil'd or blush'd,
The king of serpents hush'd
His thousand heads, where diamond mirrors blazed,
That multiply'd her image as he gazed "

Some Puranas speak of Lakshmi as a daughter of the sage Bhrgu. On account of a Rishi's curse on Indra, the celestials had to leave their kingdom and Lakshmi took asylum in the milk-ocean which, when the memorable churning took place, gave her up to the gods again. The *Markandeya Purana* gives yet another account of the origin of Lakshmi and the consorts of Brahma and Shiva. According to this account Maya, the Primal Mother, (the creative principle in its feminine aspect) "assumed three transcendent forms in accordance with her three Gunas, or qualities and each of them produced a pair of divinities—Brahma and Lakshmi,

* For a different version of the myth explaining why Shiva drank poison please see Chapter VI

Maheśa and Sarasvatī Vishnu and Kālī After whose intermarriage Brahma and Sarasvatī formed the mundane egg which Maheśa and Kālī divided into halves and Vishnu together with Lakshmi preserved it from destruction

Unlike her sister in law Durgā Lakshmi is renowned for virtues we consider feminine She is ever devoted to her husband and is represented in pictures as sitting on the serpent Śeṣha massaging the feet of her lord When Vishnu descended to the earth in his various incarnations Lakshmi accompanied him In the Rāmachandra Avatār Lakshmi incarnated herself as Sītā As Rukmini she became the principal wife of Kṛṣṇa In other Avatārs too she assumed appropriate forms and kept her husband company during his sojourn in worlds other than Vāikūṇṭha

In spite of this devotion and constancy Lakshmi in her character of the goddess of wealth is spoken of as fickle The idea was no doubt inspired by the ever turning wheels of fortune

While Sītā is widely accepted as an Avatār of Lakshmi a myth obviously Śaivite in origin speaks of her as an incarnation of Durgā After the conquest of Lankā Rāma one day spoke to Sītā of the terrible combat that took place between himself and the ten-headed Rāvana and he somewhat emphasized his own prowess upon which Sītā smiled and told him that there was another Kāvana with 1,000 heads and asked Rāma how he would like to meet him Rāma enquired about the kingdom of this Rāvana and collecting a vast army of monkeys and men marched on his capital But the 1,000-headed monster ate all his monkeys and men and put Rāma himself to flight who came to Ayodhyā and related the sad story to Sītā Sītā then assumed her character of Durgā and fought and killed the demon

The following passage in the *Vishnu Purāṇa* tells us the benefits that accrue from worshipping Lakshmi

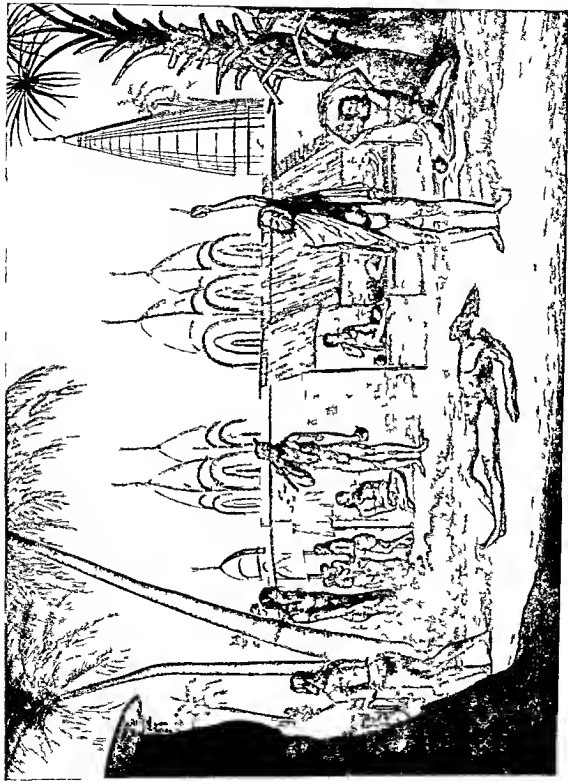
From thy (Lakshmi's) propitious gaze men obtain wives children dwellings friends harvests and wealth Health strength power victory happiness are easy of attainment to those upon whom thou smilest Thou art the mother of all beings as the god of god Hari is their father and this world whether animate or inanimate is pervaded by thee and Vishnu In another passage in the same *Purāṇa* Vishnu and Lakshmi are thus eulogized Sri the bride of Vishnu the mother of the world is eternal imperishable in like manner as he is all pervading so also is the omnipresent Vishnu is meaning she is speech Hari is polity she is prudence Vishnu is understanding she is intellect He is righteousness she is devotion He is the creator she is creation Sri is the earth Hari the support of it The deity is content the eternal Lakshmi is resignation He is desire she is wish Sri is the heavens Vishnu who is one with all things is the wide extended space The lord of Sri is the moon she is his unfading light She is called the moving principle of the world he is the wind which bloweth everywhere The wrier of the mace is resistance the power to oppose is Sri Lakshmi is the light and Hari who is the Lord of all the lamp She the mother of the world is the creeping vine and Vishnu the tree round which she clings She is the night the god who is armed with the mace and the discus is the day He the bestower of blessings is the bridegroom the lotus-throned goddess is the bride The god is one with all males—the goddess one with all female rivers The lotus-eyed deity is the standard the goddess seated on a lotus the banner Lakshmi is cupidit Narayana the master of the world is covetousness he who knows what righteousness is Govinda is love and Lakshmi his gentle spouse is pleasure But why thus diffusely enumerate their presence? It is enough to say in a word that of gods animals and men Hari is all that is called male Lakshmi is all that is termed female There is nothing else than they

Lakshmi is generally worshipped together with her consort When she is worshipped alone her devotees exalt her to the position of the energy of the Supreme Being Lakshmi is represented as sitting at the feet of Vishnu in his repose on the snake Ananta or as sitting with him on his Vāhan Garuḍa Alone she is pictured as standing on a lotus her symbol

SARASVATĪ

Sarasvatī is the consort of Brahma the creator and hence is considered the goddess of all creative sciences She is the patroness of music and poetry One of her names is Vach meaning word It is said she invented the Sanskrit language and the Devanagari script The origin of the intricate science of Indian music is also traced to Sarasvatī

As Vach she is one of the few goddesses mentioned in the *Vedas* In a hymn of the *Rig Veda* Vach describes herself thus I range with the Rudras with the Vasus with the Adityas and with the Viswadevas I uphold both the sun and the ocean (Mitra and Varuna) the firmament (Indra) and fire and both the Aswins I support the moon (Soma) and the sun (entitled Twashtri Pushan or Bhaga) I grant wealth to the honest votary who performs sacrifices offers oblations and satisfies (the deities) Me who am the queen the conferrer of wealth the possessor of knowledge and the first of such as merit worship the gods render universally present everywhere and pervader of all beings He who eats food through me as he who sees or who breathes



ASCETICS OF SHIVA PRACTISING JINANCY'S
(From a painting by S. S. S. S.)

or who hears through me yet knows me not is lost hear then the faith which I pronounce Even I declare this self who is worshipped by gods and men I make strong whom I choose I make him Brahma holy and wise for Rudra I bend the bow to slay the demon foe of Brahma for the people I make war on their foes and I pervade heaven and earth I bore the father on the head of this (universal mind) and my origin is in the midst of the ocean and therefore do I pervade all beings and touch this heaven with my form Originating all beings I pass like the breeze I am above this heaven beyond this earth and what is the great one that am I

Although in the *Vedas* she is thus described at present Sarasvatī occupies a very subordinate position in the pantheon Few images of Sarasvatī are made although one comes across many pictures of her in which she is depicted as a beautiful woman riding on a peacock with a Vina in her hand Once a year scholars students and musicians worship her and books and musical instruments are placed for a day in front of an image or picture of Sarasvatī no reading or playing of music is done on this day This holiday is known as Sarasvatī Pooja and Hindu schoolboys look forward to it with great eagerness as a day of complete rest

The *Puranas* as usual differ in their accounts of the origin of Sarasvatī As we have already seen some accounts relate that Brahma produced Sarasvatī and married her In one passage we come across the following story of the origin of Sarasvatī Lakshmi and Durga Brahma one day visited Vishnu to consult him on some important matter and they by their divine power summoned Shiva to Vaikunta While the three gods thus sat deliberating from their combined energy there sprang forth a resplendent feminine form illuminating the whole firmament Each of the gods wanted to possess her and she divided herself into three Sarasvatī Lakshmi and Durga

Although Gayatrī is considered a synonym for Sarasvatī one myth speaks of her as the second wife of Brahma In a sacrifice Brahma performed he as a married god had to do certain rites together with his wife but Sarasvatī was found absent A messenger was sent to call her and she told him that she was busy in her toilet and Brahma could very well wait for some time The messenger conveyed Sarasvatī's message to Brahma and the god in his wrath asked some of the assembled gods to find another wife for him They brought to him Gayatrī the daughter of a sage and Brahma married her and performed the rite On the belated arrival of Sarasvatī there was a terrible row Gayatrī however pacified her by her eloquence and agreed to occupy a position subordinate to her In certain accounts Gayatrī is said to be the only wife of Brahma and Sarasvatī of Ganesha

In addition to these principal goddesses there are other goddesses of minor importance They are either the wives of Devas (such as Indrā's wife of Indra Yami wife of Yama etc.) who are not worshipped or those worshipped by a limited number of people and have but local importance (such as Shitala in Bengal Manamāyī in the South etc.) I should however narrate the story of Manasā Devī and Chānd Sadagar as it throws an interesting sidelight on how the Aryans were forced to admit into the pantheon non-Aryan deities to whom they were once inimical Manasā is worshipped in Bengal as the goddess of snakes and as such is evidently of non-Aryan origin probably a deity of the Nagas the Snake worshippers In a Puranic account of her life it is related that she was born of Shiva by a mortal woman The following is the story of Manasā and Chānd Sadagar

Once upon a time there lived in Champaka Nāgar a very wealthy merchant named Chānd Sadagar He was a devout worshipper of Shiva and was contemptuous of Manasā Devī and her devotees He lived in the suburbs of the city in a palatial house surrounded by a spacious well laid-out garden in which grew many kinds of beautiful flowers To teach the proud merchant a lesson Manasā let loose some of the snakes under her charge into the garden and they by breathing poison reduced the garden to a wilderness But Chānd by his devotion to Shiva had acquired magic powers by which he converted the wilderness to a garden again Manasā then assumed the shape of a maiden in beauty surpassing the moon and the lotus Chānd fell madly in love with her and asked for her hand She promised to become his wife but wanted him before marriage to transfer his magic powers to her The infatuated merchant did so when Manasā assumed her proper shape and asked Chānd to worship her The merchant's love was now turned into hatred and he stoutly refused Manasā then destroyed his garden but it had no effect on Chānd who decided to carry on the feud at all costs

Next Manasā Devī sent serpents to his house and these bit his six sons to death While Chānd was sorrowing for his dead sons Manasā appeared before him and asked him to be a devotee of her The obstinate merchant again refused

Chānd then set out on a voyage and while he was returning home with his ships laden with wealth Manasā sent a gale into the sea which sank all his ships Chānd was about to be drowned when the godless goddess appeared before him and promised to save him if he would only worship her But Chānd preferred death Manasā however wanted to convert and not to kill him and hence saved his life and he reached the shore From

the seashore Chand proceeded to the city where he was hospitably received by the citizens. But he came to know that Manasa was the tutelary deity of the city and he ran away from the place. On his way he begged for food and got some cooked rice. He placed the rice on the bank of a stream and descended to the water to wash his hands when a rat came out of a hole and ate all the rice. Chand then drank some water, ate some plantain skins he picked up on the road and applied to a farmer for a situation as a farm hand. He was employed, but Manasa turned his head, he worked stupidly and was turned out. Again he began to drift along and the hardships he suffered were many. But his hatred of Manasa increased with his miseries. At last, after undergoing innumerable troubles he reached his native city of Champaka Nagar where he resumed charge of his business.

In due time a son was born to Chand and he was named Lakshmindra. When Lakshmindra came of age he was betrothed to Behula, daughter of Saha. Behula's face was like the open lotus, her hair fell to her ankles and the tips of it ended in the fairest curls. She had the eyes of a deer and the voice of a nightingale and she could dance better than any dancing girl in the whole city of Champaka Nagar.

But to the dismay of Chand, astrologers predicted the death of Lakshmindra by snake-bite on his nuptial bed. Chand knew his mortal enemy had planned his son's death and decided to frustrate her plans. He engaged a renowned architect to build a steel house for his son, proof against attack by god, man, beast or worm. But Manasa appeared before the architect whom she intimidated by threats and he, as desired by her, left a slit in one of the walls and closed it with a thin layer of metal.

After the marriage ceremony the couple were conducted to their nuptial chamber and, after seeing that no reptiles lurked in the chamber, the steel-door was closed. The marriage ceremony had been long and tire some and Lakshmindra got into his bed and slept. Behula sat by her lord, admiring the beauty of his face when through the slit in the wall a small snake crept into the room and assumed big proportions. Behula offered the snake some milk and while it was drinking the milk she slipped a noose round its neck and tied it to a post. Two other snakes came in, both of which suffered the fate of their predecessor. At last tired by her long vigil, Behula fell asleep and a snake crept into the room and bit Lakshmindra. Behula got up in time to see the snake going out through the slit after performing its cruel mission.

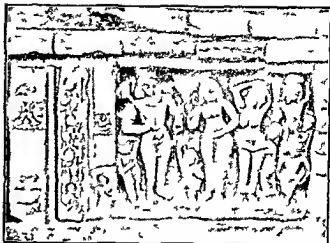
In the morning when the door of the nuptial chamber was opened, Chand saw the dead body of his beloved son and Behula wailing over it. The corpse was taken out, decked with flowers, was placed on a raft and allowed to drift down the river in the hope that some clever physician might see it and bring it back to life. (When a person dies of snake bite it is believed life lingers in the body for a long time). The faithful Behula would not leave the dead body of Lakshmindra and she, against the persuasions of all her relatives, sat on the raft by the side of her lord and floated down the river with him. The raft passed by the house of Behula's father and her five brothers called out to her to leave the raft and go over to them. But she told them that a wife's place is with her lord and floated down the river leaving her brothers to tears and sorrow.

The raft floated down past villages and towns and the corpse began to decay, but Behula left it not. Days passed into weeks and weeks into months. At last at the end of the sixth month the raft touched ground where Behula saw a woman washing her clothes. A little mischievous boy was playing about her, interfering with her work. The woman caught the boy, strangled him to death and went on with her work. After finishing the work she sprinkled some water over the dead body of the boy and lo! he came back to life! Behula saw the miracle and requested the washer-woman to restore her husband to life. The washer-woman (who was sent by Manasa for the purpose) conducted her to Manasa who promised to bring Lakshmindra to life provided she, Behula, would convert her father-in-law. Behula agreed and Lakshmindra was restored to life.

Lakshmindra and Behula now set out on their way home. They reached Champaka Nagar but stopped at the river bank and sent for the mother of Lakshmindra. The old lady came and was overcome with joy on seeing her son and asked them to accompany her. But Behula said they would enter the house only if Chand became a devotee of Manasa. Chand was informed accordingly. The prospect of meeting his long lost son at last overcame the obstinacy of the man whom no terror could intimidate and he promised to worship the goddess. It is said he worshipped her on the eleventh day of the waning moon of the same month. Chand, however, offered her flowers with his left hand, his face turned away from the image, but for all that Manasa was appeased and from that day no one dared to oppose the worship of Manasa Devi.



71 NARADA See p. 40
(From Cl. dambaram. Copyright Archaeological Survey of India)



7 OFFERING OF POISON TO SHIVA See p. 2
(Copyright Archaeological Survey of India)



73 A FIVE FACED IMAGE OF GANESHA
(From Bhuvanavar. British Museum)



74 KARTIKEYA See p. 26
(Copyright Archaeological Survey of India)

5 *Pulaha* Minor Prajapati seldom noticed

6 *Kritu* Minor Prajapati seldom noticed

7 *Prachetas or Daksha* We have already had occasion to speak of this son of Brahma in his character as the father of Sati and the enemy of Shiva. His goat's head is symbolic of his foolish pride. He had sixty daughters, thirteen of whom were married to Kasyapa, twenty seven to Chandra (moon) and one to Shiva. It is not known what became of the others.

8 *Vasishtha* is better known as a Rishi than as Prajapati. It is said Agni related the *Agni Purana* to Vasishtha for instructing him in the two fold knowledge of Brahma. Vasishtha taught it to Vyasa who is reputed to be the author of the *Purana* in its present form.

9 *Bhrigu* We have already seen elsewhere how this sage in an assemblage of the gods undertook to ascertain who of the members of the Trinity was the greatest. His peccadillo with an Asura lady which led to his cursing Agni has also been related. In the scuffle that took place in Daksha's palace, Bhrigu fought on the side of his brother and Shiva pulled out his beard. Hence he is painted without a beard.

Bhrigu is considered to be deeply versed in religious science. Varuna taught him the science and at the end of the course of his studies Bhrigu meditated on Brahm and recognized food to be Brahm 'for all beings are indeed produced from food, when born they live by food, toward food they tend, and they pass into food.'

Not satisfied with this realisation of the Supreme Being, Bhrigu again meditated and discovered breath to be Brahm 'for all beings are indeed produced from breath, when born they live by breath, toward breath they tend, they pass into breath.'

Bhrigu however, did not consider this to be a true realisation of Brahm and again meditated and discovered intellect to be Brahm 'for all beings are produced by intellect, toward intellect they tend, and they pass into intellect.'

Bhrigu thought he did not yet realize Brahm truly. So he again meditated deeply and knew Ananda (felicity) to be Brahm 'for all beings are indeed produced from pleasure, when born they live by joy, they tend towards happiness, they pass into felicity.'

"Such is the science which was attained by Bhrigu, taught by Varuna and founded on the Supreme Ethereal Spirit, he who knows this rests on the same support, is endowed with (abundant) food, and becomes a blazing fire which consumes food, great is he by progeny, by cattle, and by boly perfections, and great by propitious celebrity."

10 *Narada* is the most interesting of the Prajapatis and is more often spoken of as a Rishi. He is the favourite son of Sarasvati and as such, is a talented musician and is depicted in art, like his mother, holding a Vina in his hand. He is also fond of fun and frivolity and is never so happy as when witnessing a good fight. When there are no quarrels among gods, men or Asuras, Narada feels somewhat depressed and carries tales so as to engender ill feelings among people. He is a well travelled sage and keeps himself in touch with everything that happens in the three worlds. No secret is unknown to him. No one's house is closed to him. Although he is an ally of the gods he is popular among the enemies of the gods too. He visits them often and in their midst poses as a hater of the vanities of the gods and describes himself as a lone outcaste in the celestial region and goes back to the gods with all the information he wants. He is often employed by the gods as a messenger.

Narada is a gifted speaker, a good humorist and a great conversationalist. No party of gods is complete without him. He is popular among the ladies too. When there are no major quarrels abroad, he repairs to the ladies' apartments of some god, excites the jealousy of his wife with some tale of her husband's activities and thus engenders domestic quarrels and enjoys the fun.

Narada was a great friend of Krishna (the Avatar of Vishnu) and the two used to make jokes at each other's expenses. One day Narada boasted in the presence of Krishna, of his musical talents and Krishna asked him to play one of his best tunes. Narada did so when Krishna took a log of wood and gave it to a bear, the bear produced better melody from the log than Narada did from his celestial Vina.

On another occasion Narada told Krishna that 16,008 wives were too many even for a god and asked him if he could spare one of his wives as he (Narada) was a bachelor and longed for the company of the fair sex. Krishna readily agreed and told Narada he could take the lady whom he found without her husband. The sage immediately proceeded to the women's apartments and entered the room of the principal wife of Krishna. There he found Krishna enjoying her company. He then proceeded to the next room where he found Krishna again with another wife. The poor sage went to all the 16,008 rooms but found Krishna in every one of them and came away baffled.



79 PARASURAMA
See p. 13
(From Moor's *Hind i Pantheon*)



80 VARUNA
See p. 8
(Prince of Wales Museum
Bombay)



81
IUBERA
See p. 30
(After Cunningham *The
Stupa of Barhi*)



82
AGNI
See p. 3
(From Chidambaram South India)



83 KUBERA HOLDING A MONEY BAG
(Copy right Archaeological Survey of India)



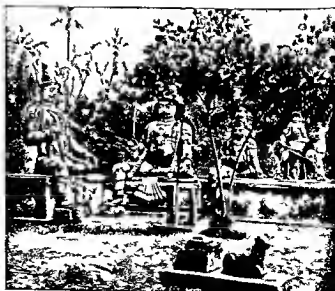
84 PAVAN THE WIND GOD
WITH HIS SON HANUMAN See p 31
(From Moor's Hindu Pantheon)

AGNI

See p 31



WORSHIP OF AGNI
(From a painting by Mr. P. S. Sanyal)



86

SOME VILLAGE IDOLS OF SOUTH INDIA
(From Pictorial India by Mr. H. S. G. Sanyal)

Armed with this weapon Viswamitra went to Vasishta and challenged him. The two fought. The Brahmas-thra was, however, overcome by a more powerful weapon used by Vasishta, and Viswamitra again repaired to the forests to practise austerities. This time he could not be satisfied with any thing short of Brahminhood and equality of power with Vasishta and so Brahma was forced to grant them to him.

It is said that all the worlds recognize Viswamitra as a Brahmin but not so Vasishta. Although in public assemblies this sage politely addresses Viswamitra as a Brahmin, in private he holds the opinion that even Brahma cannot change the caste of a man, and is contemptuous of the Brahminical pretensions of Viswamitra.

Viswamitra is also mentioned in the *Vedas* as the seer to whom was revealed the celebrated Mantra Gayatri, a repetition of which is considered of great merit by the Hindus. The following is the Gayatri:

' This new and excellent praise of thee, O splendid playful sun! (Pushan) is offered by us to thee. Be gratified by this my speech. approach this craving mind as a fond man seeks a woman. May that sun (Pushan) who contemplates, and looks into, all worlds be our protector.'

' Let us meditate on the adorable light of the divine ruler (Savitr) May it guide our intellects. Desirous of food we solicit the gift of the splendid sun (Savitr) who should be studiously worshipped. Venerable men, guided by the understanding salute this divine sun (Savitr) with oblations and praise.'

5 *Gautama*. He is reputed to be the Guru (teacher) of Indra and we have already noticed the peccadilloes of the king of the gods with Gautama's wife Ahalya. On one occasion the six Rishis plotted against Gautama and his wife, and persuaded Ganesha to appear before Gautama in the form of a cow and provoke him. Gautama was provoked, he struck the cow with a blade of grass and the cow died. Thus had the desired effect and Gautama fell into the snare of his brothers.

6 *Jamadagni*. He was the father of Parasurama and the husband of Renuka. He was killed by the sons of Kithavirya and this made Parasurama swear undying vengeance of all Kshatriyas. (Also see P 13)

7 *Bharadwaja*. This Rishi had his hermitage in the forests of Dandaka and is mentioned in the *Ramayana* as a great friend and well wisher of Rama. During the exile of this prince he often visited the hermitage of Bharadwaja. After Rama's conquest of Lanka Bharadwaja bestowed a boon on the prince by which all the trees from Bharadwaja's hermitage to Ayodhya stood in bloom.

Drona, the celebrated archer who taught the Pandava and Kaurava princes the art of war was the son of Bharadwaja produced in a mysterious manner.

All the Rishis including the Saptarshis are divided into four classes, i.e., 'Rajarshi, (royal sage) Maharshi (great sage) Brahmarshi (sacred sage) and Devarshi (divine sage), of these the first is esteemed the lowest and the last highest.' This classification is not however, rigid and a Rishi mentioned as Maharshi in one place is at times described as a Devarshi Brahmarshi or Rajarshi in another.

In addition to the Saptarshis there are many other Rishis mentioned in the Hindu scriptures (such as Vyasa, the celebrated author of the *Mahabharata* Durtasa, a portion of Shiva himself, Agastya, Suka and others). In fact any sage is referred to by the Hindus as a Rishi and in modern times the appellation is used to denote any distinguished poet, philosopher or saint.

Vasus. Among the earliest creations of Brahma are eight Vasus (personifications of natural phenomena) forming a Gana or group of gods. The Vasus are spoken of as solar deities and their names are Ahar (day) Dhruva (the pole star) Soma (the moon) Dhanu (fire as heat), Aila (wind) Anala (fire as light), Pratyush, (day break) and Pralhasa (twilight). There are nine of these Ganas and Ganesha as his name indicates, is the leader of these groups.

Rudras. In the *Vedas* the Rudras are mentioned as storm deities, companions of Indra. The functions and nature of the Puranic Rudras are incomprehensible. According to the *Vishnu Purana* Rudra sprang up, half male half female from the frown of Brahma. 'Separate yourself Brahma said to him, obedient to which command Rudra became two fold disposing his male and female natures. His male being he again divided into eleven persons of whom some were agreeable, some hideous, some fierce, some mild, and he multiplied his female nature manifold of complexions black and white.'

Pitris or Manes. The Code of Manu says 'from Rishis came Pitris or patriarchs, from the Pitris both Devas and Danavas, from the Devas this whole world of animals and vegetables in due order.' The Pitris are said to be 'free from wrath, intent on purity, ever exempt from sexual passions, endued with exalted qualities, they are primeval deities who have laid arms aside.' Many ceremonies are performed in honour of the Pitris and they are worshipped in all funeral rites particularly in the Shraddha, the anniversary of departed ones. 'The time most sacred to the manes or Pitris is the dark half of each month, and the day of conjunction is the fittest day.'



GUARDIANS OF THE UNIVERSE

- Column 1 Top to bottom Narsita Yama Agni
 2 Varuna Brahma Ananta Inda
 3 Vayu Kubera Isana
 (From Pictures of Indian Myths & Legends)

Siddhas are beings enjoying great occult powers. They are ' of subdued senses continent and pure, undesirous of progeny and therefore victorious over death. They take no part in the procreation of living beings and detect the unreality of properties of elementary matter. They are eighty thousand in number.

Gandharvas are celestial minstrels. The *Gandharva* is half man half bird.

Kinnaras are the male dancers of the celestial kingdom. In shape they are akin to the *Gandharvas*.

Apsaras are the dancing girls of Indra's court. They rose from the milk ocean when it was churned and are of resplendent and celestial forms. But they did not undergo purification and hence no god could wed them. So they became women of easy virtue and dwelt among the *Gandharvas*. The *Apsaras* are six hundred millions in number, some of the most important among them are *Urvashi*, *Menaka*, *Rembha* and *Thilothama*. The *Apsaras* occupy in Hindu mythology the position of the furies of Western mythology.

The *Gandharvas*, *Kinnaras* and *Apsaras* do not live in heaven but inhabit the valleys of the mythical mountains. They are a law unto themselves in matters moral. They are more or less social outcasts and represent the actors, dancers and singers of this world of whom the Code of *Manu* speaks with such contempt.

THE MAHABHARATA

Most of the heroes mentioned in the *Mahabharata*, the great Indian epic of about 100,000 slokas or stanzas in length, are demigods. They are either incarnations of the gods or their sons born of mortal women. These demigods are best studied with the main story as the background, and hence I shall narrate it at some length. Moreover, no work on Hindu mythology can be complete without an account of the epic battle which symbolizes the ultimate triumph of good over evil. The *Mahabharata* also contains most of the legends and traditions of the race and is known and honoured as the fifth Veda.

While the *Dvaparayuga* was drawing towards a close, there ruled in Hastinapur (Delhi) a king of the *Somavansa* (lunar dynasty) whose name was *Shantanu*. One day he went out hunting and saw by a mountain stream a lady who was beautiful as a nymph. The king fell in love with her and asked for her hand. She agreed to become his queen but made him promise that he would not express resentment at any of her actions.

Shantanu and *Ganga* (this was the lady's name) lived happily together and a son was born to them. *Ganga* took the babe in her arms, proceeded to the Ganges and drowned the child in the river. *Shantanu* saw this unnatural behaviour of the mother and was grieved, but because of the promise he had made to her he said nothing and kept his peace. *Ganga* gave birth to six more sons and all of them were drowned in the river. When at last an eighth child was born to her and she decided to drown that child too, *Shantanu* objected. *Ganga* then assumed the form of a goddess and said to *Shantanu*, 'Know me to be the incarnation of the Celestial Ganges, the mother of the eight *Vasus* who were cursed by a *Rishi* to become mortals. I have liberated seven of my children, the eighth is with you. Take care of him, he will be great and invincible in battle. But you have broken the pledged word and I cannot remain with you any longer. Saying this she flew upwards and disappeared among the clouds.

Shantanu named the child *Bhishma* and brought him up with great care. The child grew into magnificent manhood and gave promise of a great military career.

Some years passed and *Shantanu* again went out hunting. He saw beside a village ferry *Satyavati*, the beautiful daughter of the king of the fishers and fell in love with her. But her father would only consent to the marriage if *Shantanu* promised that *Satyavati*'s son would be made heir to the throne. Thus the king would not do for he loved *Bhishma* dearly and would not deprive his great son of his birthright for the satisfaction of his own love. So he returned to Hastinapur with a heavy heart.

Bhishma happened to notice his father's dejection and, on enquiring of the king's men, came to know the cause of it. The young prince immediately proceeded to the chief of the fishers and told him that he had renounced his right to the throne and *Satyavati* might be married to *Shantanu*. But the chieftain did not want any claimant to the throne to appear afterwards and asked *Bhishma* to remain celibate. *Bhishma* agreed and took an oath accordingly. After this *Satyavati* was entrusted to *Bhishma* who drove her in his chariot to Hastinapur and presented her to his father. *Shantanu* was overcome by the nobility of sentiments evinced by his son and blessed him to become invincible.

Shantanu on his death left a son named *Vichitravirya* who died soon after his marriage. His wives *Ambika* and *Ambalika* then had, according to the sanctions of *Niyoga*, *relations with the sage *Vyasa* who was practising austerities in the forest. This sage had matted locks, a beard that reached to his ankles and a stink

* An ancient usage by which a man could raise issue to his impotent or deceased friend or brother by his wife. It will be noticed that the Jews had a similar custom.

ing body and appeared loathsome to the young queens. So when Vyasa embraced Ambika this lady closed her eyes and consequently her child Dhritarashtra was born blind. Ambalika turned pale and hence her son Pandu was born pale. Dhritarashtra because of his blindness could not become king and hence Pandu when he came of age was installed on the throne.

Pandu married Kunti and Madri but unfortunately could not have conjugal relations with them as he had fallen under the curse of a Rishi. But Kunti before marriage had received a boon by which she could worship any five gods of the pantheon and beget a son by each. To test the efficacy of the boon she had already worshipped Surya (the sun) and obtained a son named Karna whom she had to cast off as at that time she was unmarried. Kunti told Pandu of the boon and with his permission she worshipped Dharmaraja (Yama), Vayu (the god of wind) and Indra in turn and was blessed with three sons: Dharmaputra (Yudhishtira), Bhima and Arjuna. She could obtain one more son but she generously transferred this power to Madri, the second wife of Pandu who worshipped the twin Aswins and gave birth to the twins Nakula and Sahadeva.

After the birth of his sons Pandu went out with his wives for a pleasure trip into the forests where animated by the charm of the forest scenery and maddened by love he forgot the curse. Approached Madri and on touching her fell down dead. Madri immolated herself on the funeral pyre of her husband.

After Pandu's death Dhritarashtra acted as regent for his sons with Bhishma as the counsellor. The blind king had one hundred sons (called the Kauravas) of whom Duryodhana was the eldest and Dussasana the second. The Pandavas (the sons of Pandu) and the Kauravas were brought up together; the former were more energetic and in games often the latter. And Duryodhana from his very childhood became jealous of his cousins and tried to destroy them by fair means or foul.

When the boys came of age for instruction in the use of weapons it became necessary to find a competent teacher for them and one was found more or less by chance. One day while the boys were playing at ball in a field the ball rolled away and fell into a well. They stood wondering what to do when they saw a thin dark Brahmin sitting under a tree nearby and appealed to him for help. The Brahmin took a ring from his finger and threw that too into the well. Princes said he to them: If you promise me my dinner I shall draw the ball for you by means of blades of grass and then my ring with an arrow. The princes promised him not only a dinner but riches for life upon which he shot a blade of grass into the well shot others behind it till a chain of them was formed with which he drew up the ball. Then he shot an arrow into the well which returned to his hand with the ring. The children did not know how to reward so great a man and said: Go to your grand sire Bhishma said the Brahmin and tell him what you have seen. He will reward me.

The eager boys went to Bhishma and related to him all that had happened. The great Vasu smiled. He knew that the Brahmin was the renowned archer Drona, son of Bharadwaja who had come to Hastinapur on a purpose. He sent for Drona and without asking any questions appointed him instructor of the princes.

Drona taught the princes the use of various weapons and the boy Arjuna distinguished himself in archery. He singled out this prince and gave him special training in the use of bow and arrow. Arjuna too had a natural talent for marksmanship and he even practised at night. One dark night Drona happened to hear the twang of the bow and he proceeded to the spot whence the noise came and saw Arjuna practising. He embraced his disciple and said: Arjuna thou shalt be great in battle.

On the completion of the education of the princes in accordance with the custom of the time a day was fixed for the princes to make a public display of their skill in the use of weapons. Lists were prepared criers went out proclaiming the date and time of the tournament and all arrangements were made to accommodate guests and the public.

At the appointed time Dhritarashtra the king together with his wife Gandhari appeared in the Royal Gallery. Bhishma guests and priests nobles and ministers then took their seats. The citizens and common people thronged to the public galleries. And amidst the sounding of trumpets and drums Drona, dressed in white entered the lists with his son Aswathaman followed by the princes. The princes on a signal from Drona dispersed in various directions and shot arrows on the targets previously fixed for the purpose. The aim of every archer was sure and no arrow missed its mark. The sky was clouded with the shafts the princes shot in all directions. After archery a display in horsemanship was given. The princes leapt on the backs of spirited horses and vaulting and careering turning this way and that went on shooting at the marks. *After this there was a chariot race and the delighted spectators cheered the victors.

Now came the time for single combat. Duryodhana and Bhima entered the arena with their clubs. The two princes fought with equal skill and the enthusiastic spectators took sides, one party cheering Duryodhana and the other Bhima. The feelings among the public and the combatants ran high and Drona to avoid

a serious fight stopped the contest and separated the combatants. Then Drona silenced the music for a moment and introduced Arjuna to the spectators as the most skilful of his pupils. The young prince acknowledged his teacher's compliment with becoming humility and gave a wonderful display of his skill in archery. Such were the power and lightness of Arjuna that it seemed as if with one weapon he created fire with another water with a third mountains and as if with a fourth all these were made to disappear. Now he appeared tall and again short. Now he appeared fighting with sword or mace standing on the pole or yoke of his chariot then in a flash he would be seen on the car itself and in yet another instant he was fighting on the field. And with his arrows he hit all kinds of marks. Now as if by a single shot he let fly five arrows into the mouth of a revolving iron bow. Again he discharged twenty-one arrows into the hollow of a cow's horn swaying to and fro from the rope on which it hung. Thus he showed his skill in the use of the bow and mace walking about the lists in circles.

Just as the cheering of the crowd was at its highest an unknown person of noble bearing entered the lists and there was the sudden silence of expectation. The unknown soldier was Karna son of Surya the first born of Kunti whom she had cast away. He had been picked up by a charioteer and brought up as his own son. Karna had learnt the use of weapons at the feet of Parasurama to whom he had gone disguised as a Brahmin as Rama was well known for his anti-Kshatriya activities. Karna had learnt everything from Rama when the fraud was discovered. Rama in his anger cursed Karna. According to this curse Karna was to be successful in all battles except the last in which the wrong use of a weapon was to lead to his death.

Karna was tall and well built of magnificent bearing capable of slaying a lion. He wore a shining armour and declared in a loud voice that he could perform all the feats Arjuna had done and challenged him to single combat. Arjuna felt insulted and cried out that Karna would meet his death at his hands. 'Speak thou in arrows prince' said Karna as becoming a soldier. The challenge was accepted. Kunti who recognized her first born, fainted in the Royal Gallery where she was sitting.

Now one difficulty arose for Karna to engage Arjuna in combat. Princes could fight only princes and Karna could show no royal lineage. He was the son of a charioteer. Duryodhana who was bursting with jealousy on seeing the honours paid to Arjuna now came forward. He declared that if Arjuna would only fight with a prince his father Dhritarashtra would make Karna king of Anga. To the old king his son's word was law and he asked the chief priests to step forward and crown Karna king of Anga then and there. The priest did as he was told and Karna was declared king of Anga. Karna and Duryodhana then embraced each other and the former swore that from that day onward he would be the constant friend and companion of Duryodhana.

At that moment a shrivelled old man entered the lists and advanced towards Karna. It was his father the charioteer who came to congratulate his son on his having become a king. Karna publicly acknowledged him as his father and embraced the old man. And then Bhima cried. 'Here indeed is a hero! Methinks the whip is the proper weapon to fight with the son of a charioteer.' Karna looked towards the sun whom he knew by intuition as his father. His lips trembled to make answer but before he spoke Duryodhana answered Bhima. 'The lineage of heroes said he is ever unknown. They found their own kingdoms and dynasties. What does it matter where a brave man comes from? Even if Karna were of low birth my friendship has ennobled him. Let him who dares measure swords with Karna.'

Now there arose an uproar in the crowd of spectators and the sun went down. The tournament was declared closed and the two bowmen parted without a combat.

Drona's Revenge

Drona had not come to Hastinapur merely to make a living. He had a deep motive in undertaking the instruction of the princes. His special care in training Arjuna was also in accordance with this motive. With the assistance of the princes he wished in short to wreak vengeance on Drupada the Panchala king who had once humiliated him. The following is the story of their enmity.

Drupada and Drona were educated under the same teacher and when they lived under the roof of their teacher were great friends. One day Drona told Drupada of his poverty and the young prince promised that he would on becoming king give Drona wealth and honours. On the completion of their education the two boys went to their respective parents and practically forgot each other.

Drona was the son of the poor hermit Bharadwaja and found it difficult to make both ends meet. But he put up with his poverty till a son Aswathaman was born to him when moved by the needs of the child he left the hermitage to seek his fortune. First he went to his old friend Drupada who was now a king spoke to him of the good old days of their boyhood reminded him that he had even promised to make him king of half the kingdom of Panchala and hinted that he Drona was in need of his help. Drupada on the other hand

wondered at the presumption of the Brahman who on the strength of foolish promises made in childhood claimed friendship with the mighty king of the Panchalas and turned him out

All the thoughts of Drona were now turned to revenge. He forgot his poverty and applied himself to the study of the science of war, practised the use of various weapons and in course of time became proficient in the art. But alone he could not punish Drupada and hence he decided to form some powerful alliances and he hoped to find an ally in the princes of Hastinapur.

According to the usages of the ancient Hindus students had to give the teacher a fee at the termination of the course of instruction. The fee was paid either in coin or by services whichever the teacher desired. When the education of the princes was over they asked Drona to name his fee. Bring ye, said he to the princes, the king of the Panchalas in chains to me. And he looked at Arjuna with eyes of affection.

The princes set out with an army and invaded the kingdom of Panchala. Draupada met them in battle but Arjuna by his skill in archery and by strategem managed to break the ranks of the enemy and capture the king whom he brought in chains to Drona.

Drona saw Drupada and smiled. He asked the king whether he would now care to cultivate his friendship. Drupada felt deeply humiliated and remained silent. Whether you desire it or not, Drupada said to Drona, I wish to be your friend. And lest you should feel lowered by my friendship, I like to be your equal and shall have half your kingdom. Saying thus he released Drupada and sent him back to the other half of his kingdom.

It was now Drupada's turn to live for revenge. His mind was filled with wrath against the spiteful Brahmin and with admiration for the skill of Arjuna. He practised austerities, performed sacrifices and propitiated Brahma who appeared before him and asked him what he wanted. Panchala prayed for a son who would kill Drona and a daughter who would wed Arjuna. The boon was granted, a son whom he named Dhrishadyumna and a daughter were born of Drupada.

The Conflagration at Benares

Yudhishtira came of age and it became incumbent on Dhritrashtra to give up office and crown him king. But Duryodhana, son of Dhritrashtra, was an ambitious man and desired the kingdom for himself. He prevailed upon his weak-minded father to plan the destruction of the Pandavas. The blind king was much attached to his son and the desire to see him crowned king overcame his sense of justice and a plot was hatched to destroy all the Pandavas.

The date of the annual festival held in honour of Shiva in Benares was approaching and courtiers told off for the purpose began to praise to the Pandavas the beauty of the city of Benares and the splendour of the festival. The five princes very naturally expressed a desire to attend the festival and this was exactly what Dhritrashtra and his evil son wanted. They caused a house to be constructed for the stay of the Pandavas in Benares and the architect was secretly instructed to fill the walls with inflammable materials. The unsuspecting Pandavas and their mother proceeded to Benares and stayed in the house built for them. But on the eve of the night on which Duryodhana had decided to set fire to the house, a messenger from Hastinapur came to the Pandavas. The plot had been discovered by Vidura, a relative and well-wisher of the Pandavas who lived in Dhritrashtra's court, and it was he who sent the messenger to the Pandavas to inform them of the nature of the house they were living in and of the intention of Duryodhana to set fire to it that very night.

Purochana, the accomplice of Duryodhana who was charged with the task of setting fire to the house, came to the house as a wayfarer and was allowed to sleep in the verandah. Presently came a group of travellers, an old woman and her five sons, and the princes allowed them too to sleep in the house. The Pandavas kept awake for a long time and Purochana, tired by the vigil, fell asleep. Then the Pandavas set fire to the house and escaped with their mother into the forests on the other bank of the Ganges, unperceived by any of the citizens. In the morning people saw the charred bodies of five men and a woman and took them for those of the Pandavas and their mother. All the citizens lamented the death of the noble princes and their aged mother. The jealousy between the Pandavas and the Kauravas was well known and foul play was suspected, but no one dared to accuse the king. In Hastinapur Duryodhana put his own interpretation on the death of Purochana. The man, he thought, had drunk and after setting fire to the house, slept in the verandah. The Kauravas however mourned the death of their men in due form and rendered the dead bodies royal honours.*

* The misfortune to the travellers is justified by a legend which purports to say that they were incarnations of certain deities who could only get liberation in this manner.

The Pandavas in the meantime disguised themselves as mendicant Brahmins and after meeting with many adventures in the forest came to the township of Ekachakra where they stayed. Here they came to know that Draupadi daughter of the King of the Panchalas was to be given in marriage to the winner in a test of skill in archery. They together with some Brahmins of Ekachakra proceeded to the capital of the Panchala King.

The Marriage of Draupadi

Drupada heard the report of the death of the Pandavas and was much grieved for he had intended to give his daughter in marriage to Arjuna. Now that he believed that Arjuna was no more he decided to find a husband for his daughter as skilled in archery as Arjuna himself. So he caused a mighty bow to be made with which the successful suitor for Draupadi's hand had to shoot five arrows through a ring suspended at a great height.

Many were the kings and knights who assembled in Panchala's court to win the beautiful Draupadi. Karna and Duryodhana were there. When all the royal guests had taken their appointed places Dhrishtadyumna entered the platform with his sister and declared in a voice rich as thunder: "Oh! ye monarchs that are assembled here to-day behold the bow and the yonder ring! He who can shoot five arrows through that ring having birth, beauty and strength of person—shall obtain today my sister as his bride." Then he introduced each of the assembled kings by name and lineage to his sister. One by one the kings stepped forward, strung the bow and shot arrows at the mark, but none could shoot even a single arrow through the ring. Duryodhana failed; various other kings renowned for their skill in archery also failed. And then came the turn of Karna the King of Anga. The great Bowman stepped forward and his bearing left none in doubts as to the result. The Pandavas who were sitting among the Brahmins thought that the princess was lost. Karna took the bow strung it with ease and grace, took aim and was about to shoot when Draupadi rose from her seat and cried out:

"Let him not shoot! I will not wed the son of a charioteer." Karna smiled a bitter smile, glanced at the sun, threw the bow down and returned to his seat.

Some more kings tried their luck but all failed. When no other suitor of royal blood was left a person with matted locks, dressed in deer skin rug, rose from among the Brahmins and stepped into the arena. There was a murmur of resentment among the princes, but the Brahmins cheered him. The general opinion however was that the sight of the beautiful Draupadi had deranged the man. But his bearing was impressive and no one stopped him. He stepped round the bow in the act of worshipping it, took it, strung it and shot five arrows in quick succession through the ring. The Brahmins cheered him loudly. A Brahmin had beaten all the Kshatriyas in their own game!

Drupada declared that the young Brahmin had won his daughter and Draupadi acknowledged him as her lord. But the princes felt insulted. They rose up in arms against the Brahmins and Drupada, and a severe conflict ensued in which the Pandavas and the Panchalas vanquished their enemies and put them to flight. The bridegroom then disclosed his identity to Drupada and the king was overcome with joy at finding that the young Brahmin was none other than Arjuna. The Pandavas did not stay in Drupada's court for long, but took leave of the Panchala king and returned to their mother who was in Ekachakra. Arjuna was the first to reach her. Today, said he to Kunti, I have received in alms something precious. Good, said Kunti, but share it as usual with all your brothers. And thus Draupadi came to be the wife of all the Pandavas.

In the scuffle that occurred in Drupada's court Karna and Duryodhana recognized Arjuna and Bhishma. They reported the discovery to Dhritrashtra who convened a council of ministers and took counsel. Duryodhana wanted to dispose of the Pandavas by foul methods. Karna was a soldier and he voted for a straight and open fight. Bhishma and Drona advised Dhritrashtra and his son to refrain from their evil activities and recognize Pandavas right to the kingdom. After much discussion and argument the opinion of these elders prevailed and it was decided to divide the kingdom equally and give one half to the Pandavas. An envoy was accordingly despatched to Yudhishtira and this prince accepted the offer and returned to Hastinapur with his brothers, mother and Draupadi.

The Game of Dice

The Pandavas, after receiving their portion of the kingdom, built a city which they called Indraprastha and a palace in it, the beauty of which even the gods envied. The palace was built by the renowned architect Mayasura and its flooring and ceiling were of such marvellous workmanship that a visitor could not distinguish the crystal floors from water. Duryodhana was invited to see the palace and while being taken round he mistook water for a crystal floor and fell into a pleasure bath. Draupadi who happened to see him clapped her hands and laughed in pleasant raillery. But Duryodhana felt humiliated and swore in his heart that he would avenge this insult. He went back and plotted the ruin of the Pandavas and of Panchala (Draupadi).

Yudhishtira had a weakness for gambling and Sakuni the maternal uncle of Duryodhana was noted for sharp practice in the game. Duryodhana sent out a challenge to Yudhishtira to play at dice with him. In days deciding the fate of kingdoms by the throw of dice was a recognized form of contest between kings and Yudhishtira could not in honour refuse to accept the challenge. Besides he too loved gambling. So he went to Hastinapur and gambled with Sakuni whom Duryodhana had appointed on his behalf. In the game Yudhishtira began to lose. Whenever Yudhishtira lost a stake Duryodhana laughed aloud and taunted him. This exasperated Yudhishtira and a madness seized him. He gambled away villages towns cities and finally the whole kingdom. Jewels personal belongings houses chariots horses and elephants were also lost and he was left with nothing to offer as a stake. Yudhishtira then offered himself and his brothers as a stake and lost. The mad king finally offered Draupadi and lost her also.

This was Duryodhana's hour of revenge. Draupadi had insulted him in Indraprastha, he would now insult her in the presence of the assembled guests. He sent for her and when she came asked his ribald brother Dussasana to strip her naked before the Assembly. Dussasana caught her by the clothes and dragged her. The whole assemblage of men sat still as though paralysed by the immensity of the outrage. Draupadi cried aloud to the gods to descend to the earth and save her. In a moment her weakness was turned into hatred and rage. She looked like the goddess Durga herself. She tore her hair and cried, 'I will not tie this hair till it is anointed with the blood of Duryodhana and Dussasana.' At that moment Dhritarashtra heard the howl of a jackal in the distance. An ass brayed. The fate of the Kauravas was sealed. A nameless terror seized the old king and he cried out in spite of himself, 'Draupadi, my sons I have sinned. Ask any boon you desire so that I may expiate for their sins. Grant me my freedom and the freedom of my husbands,' she said. 'Granted,' said the old man, and Dussasana immediately left Draupadi.

Duryodhana now felt troubled. What he had gained in gambling was lost through the folly of the old king. The free Pandavas could become a potent source of danger. So he challenged Yudhishtira again, a last throw of dice, he declared, and the chances are equal for you and me. If you lose you and your people should live as exiles in the forest for twelve years and pass the thirteenth in some city unrecognized by any. If you are recognized in the thirteenth year you have to pass another twelve years in the forests as forfeit. If I lose I will do the same.

Agreed, said Yudhishtira, and the fatal dice were thrown. Yudhishtira lost.

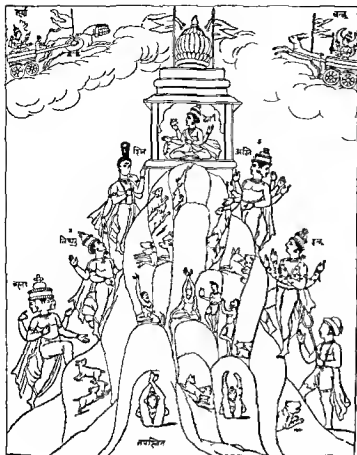
The Pandavas with Kunti and Panchali retired into the forest. During their wanderings in the woods they had many adventures with men, demons and beasts. They knew that their quarrels with the cousins would inevitably lead to war and hence took care to form alliances with some kings. They propitiated gods by penances and received from them many powerful weapons. The dishevelled hair of Draupadi was also a perpetual reminder of the need for revenge, and the princes kept themselves in training for the coming struggle. In their forest dwellings they were visited by many of their friends of whom Krishna (the Avatar of Vishnu) was one. He was their cousin on the maternal side and was particularly fond of Arjuna to whom he gave his sister Subhadra in marriage.

At last the thirteen years' exile was over and Bhima and Arjuna counselled Yudhishtira to send word to Duryodhana to return their share of the kingdom or prepare for war. Yudhishtira was a pacifist and did not like to precipitate a war with his kinsmen. Krishna too advised the desirability of an amicable settlement and offered to go himself to the court of Dhritarashtra and plead for the cause of the Pandavas. All accepted the advice of Krishna, and he went to Hastinapur as the envoy of the Pandavas.

Duryodhana in the meantime had not been idle. During his cousins' exile he had made vast military preparations and entered into alliances with many powerful kings. So when Krishna came with his peace offer, Duryodhana very naturally took it as a sign of the weakness of the Pandavas and treated the envoy with contempt. Krishna first asked for Indraprastha and half the kingdom. When this was refused he asked for five provinces so that each of the Pandavas could rule as the chieftain of a province; this was also refused. Krishna then begged in succession for five towns, five villages and at last for five houses. The entreaties of Krishna only exasperated Duryodhana who declared that he would not give the Pandavas as much land as a pin point and in his arrogance asked his men to seize Krishna and whip him. Krishna fought the Kauravas and made good his escape.

The envoy went back to Yudhishtira and reported the failure of his mission. Now no course was left open but to declare war. Accordingly war was declared and all the allies of the Pandavas informed.

On the declaration of war Kunti was troubled by strange fears. Karna was her first born and a formidable enemy of her other sons. In the coming struggle either he or her other sons would be killed, that was plain. Hence she decided to disclose his identity to Karna and dissuade him from fighting on the side of the Kauravas. One morning while Karna was walking by the bank of a stream Kunti accosted him. Karna



92 DURG A BEING WORSHIPPED BY THE GODS See p 33
(From *Moo s H du Pa ho*)



93 DURGA DESTROYING AN ASURA
(From *Moo H d I n k on*)



94 BHAVAN I Sept. p 34
(From *M/3 kol gy of he H ndus by Charles Coleman*)



95 UMA See p 34
(From *South Ind a*)

Drona took the place of the fallen hero. Five days did this general fight. He too was invincible in a straight fight, and as long as he lived no one could defeat the Kauravas. But Drona had a weak spot. He was greatly attached to his son Ashwathaman, and it was the thought of safety of this son that made him fight with irresistible energy. Moreover, there was a prediction to the effect that as long as Drona lived Ashwathaman would be safe.

On the fifteenth day of the struggle, when the battle was raging and Drona was fighting with the might of a god, a rumour went forth that Ashwathaman was dead. Drona was dismayed, but so great was his faith in the prediction that he would not believe the rumour, and went on fighting. He could not, however, see his son who was fighting far away from him in the field. "Ashwathaman is dead", cried Bhuma in his thunderous voice. So did Arjuna and many other Pandava generals. "Liars," retorted Drona. "I can believe none of you. If Yudhishtira tells me, I will believe him, because he is incapable of telling a lie and his testimony can never be false." At that moment Bhuma shot an arrow, killed an elephant named Ashwathaman, and Yudhishtira saw it. Presently Yudhishtira came in hearing range of Drona. Yudhishtira, "shouted the fond father, is my son Ashwathaman alive?" "Ashwathaman," replied Yudhishtira, "is dead, I mean," he added in an inaudible tone "Ashwathaman the elephant."

Drona's energy left him and he dropped his bow. Dhrishtadyumna, son of Drupada, who was waiting for the opportunity, immediately killed the redoubtable hero who had humiliated his father.

After the death of the two great generals Duryodhana became apprehensive of victory. But Karna, his bosom friend and the mortal enemy of Arjuna, was still alive. He was now appointed the generalissimo of the Kaurava forces, and the son of Surya fought with extraordinary skill and courage. One by one all the Pandavas except Arjuna came within shooting range of his bow but he disdained to kill them because of the vow he had made to his mother. Karna did not meet Arjuna on the first day of his generalship, as Arjuna was fighting in another sector. But the next day the two heroes met and closed in for mortal combat. Arrows after arrows were shot and the whole army stopped fighting to watch the terrible combat the like of which they had never beheld. Arrows like snakes, arrows like hooded cobras, arrows like birds, whistling arrows, arrows like flames filled the sky and each shaft was cut by a countershaft shot by the opponent. At last, to end the combat, Karna took the mortal arrow given him by Indra, and shot it. But alas! it was the wrong weapon. Karna forgot that a serpent whom Arjuna had once harmed, had entered into it and the arrow when Karna shot it assumed more speed than the archer gave it. Krishna, the ever-vigilant charioteer of Arjuna, put extra weight into the car and pressed it down, and the shaft that was aimed at the throat of Arjuna sped away with his diadem. The dismayed Karna wondered what had gone wrong. Then the curse of Parasurama came to his mind. The end was nigh. Earth itself now gaped and began to swallow the wheels of Karna's car, and his charioteer cried helplessly. The son of Surya made a supreme effort to fight itself, he jumped from the car and began to disengage its wheels. Arjuna advanced with his bow. "In the name of honour" cried Karna, "do not shoot. All the laws of chivalry lay down that one in a chariot should not shoot an enemy standing on the ground."

"Where were honour and the laws of chivalry when my wife was insulted?" Asked Arjuna in derision, and he shot the arrow he had worshipped all along for the destruction of Karna. Karna was cut in twain, and died on the spot. "When Karna fell, the rivers stood still, the Sun set in pallor, the mountains with their forests began to tremble and all creatures were in pain, but evil things and the wanderers of the night were filled with joy."

After the fall of Karna, Duryodhana fought a forlorn battle and was killed by Bhuma in single combat. It is said that at the end of the battle not a single one of the active combatants who fought on the side of the Kauravas remained alive. Evil was destroyed in its entirety.

CHAPTER VI

ENEMIES OF THE GODS

"And of the cannibals that each other eat,
The Anthropophagi, and men whose heads
Do grow beneath their shoulders"

Othello.

ACCORDING to Hindu ethical conceptions there is neither perfect good nor absolute evil. Good and evil are comparative terms, without evil there can be no good, and no evil without good. Hence in Hinduism there is no parallel to Jesus, the perfect man and God, or Lucifer the Devil. Rama the hero of the *Ramayana*, the nearest approach to the ideal of perfection, was by no means without faults, he killed Bali, the brother of Sugriva, hiding himself behind a tree, an act blamable by all the laws of chivalry, he discarded his innocent wife in order to placate public opinion. Yudhishtira, the hero of the *Mahabharata*, was a gambler, when victory in the Mahabharata battle depended on his telling a lie, Yudhishtira, though reluctantly, did tell a lie and for this sin he was taken up to the gates of hell.

On the other hand, Ravana and Duryodhana, the villains of the epics were not without virtues. Ravana was a good ruler and a devoted son, and his ten heads were symbolic of his vast knowledge, proficiency in the six Shastras (sciences) and the four Vedas. Duryodhana was a faithful friend, dutiful son and able statesman. The besetting sin of Ravana was foolish pride together with a love for other people's wives, and that of Duryodhana, love for power. Apart from these vices, both of them can be favourably compared to many of the heroes of the epics.

The gods too are imperfect. In the quarrel for precedence among the members of the Trinity, Brahma, as we have seen, unhesitatingly spoke an untruth for which he lost his fifth head. Vishnu often had recourse to treachery in overcoming his foes. Shiva's wrathful nature led him to commit Brahmanicide, the most heinous crime a mortal or god could commit.

No being, then, whether god or man, is perfectly good. The Supreme Being is not exactly a being, but is without attributes and as regards That One, there is no point in saying IT is good, because IT is above good and evil. The conception of good and evil arises out of the inherent incapacity of the mortal mind to perceive realities, the perception of ordinary mortals is relative, and hence the illusion of ethical notions. While, for all practical purposes in human relations, the Hindus do recognize the need for a distinction between good and evil and emphasize its importance in the scriptures they hold that ultimate reality is ONE and good and evil have no place in IT.

Another interesting point that strikes the student of Hindu mythology is the close relationship the Hindu mystic trace between good and evil. Both Daityas (Asuras born of Diti) and Adityas (celestials born of Aditi) are the sons of the sage Kasyapa, thus good and evil are half brothers. The Pandavas and the Kauravas, personifications of good and evil respectively, were cousins. Shishupala the bitterest enemy of Vishnu, was, as we shall see presently, an incarnation of one of his most ardent devotees.

The above are the higher ethical conceptions embodied in some of the myths, related in the scriptures, of gods and their enemies, for the rest, most of the fables narrated about their conflicts can be classed in the category of the stories told of Jack, the Giant Killer.

The enemies of the gods have many names, such as Rakshasas, Daityas, Danavas, Yakshas, Asuras, etc. Of these, 'Asura' is the most commonly used word in Hindu sacred literature, and the most incomprehensible. 'Sura' means god and 'A-sura' indicates a non-god. 'Sura' also means one who drinks spirituous liquors and then 'A sura' means one who abstains from drinking. The ancient Aryans it must be remembered, drank hard, and Asuras were probably non-Aryans who did not know the art of distilling. In one myth it is related that when the goddess of wine appeared on the milk-ocean with a bowl of Sura (liquor) the gods partook of it and their enemies did not, from which circumstance the latter came to be called Asuras. A yet another interpretation is that 'Asura' is the Hindu name for Assyrian. The Indo-Aryans were once inimical to the Assyrians and had occasion to fight many wars with them.

In some accounts the word is used in a racial sense to denote non-Aryan races of barbarous habits, in others it is used with an ethical import to indicate evil persons. We have seen that the Asura Kansa was the

uncle of the god Krishna Prahlada was the son of the Asura Hiranyakasipu but is revered in the three worlds as a great soul One of the hymns of the *Rig Veda* is addressed to an Asura and in this capacity he is then a god

In their earliest conception the Rakshasas seem to be those unknown creatures of darkness to which the superstition of all ages and races has attributed the evils that attend this life and a malignant desire to injure mankind In the Epic period they seem to be personifications of the aborigines of India presented under the terrible aspect of vampires flying through the air sucking blood &c in order to heighten the triumphs of the Aryan heroes who subdued them In this character they play a very prominent part in the *Ramayana* the beautiful epic of Valmiki Here they are led by Ravana the king of Lanka which is supposed to be the island of Ceylon and its capital and they are subdued by Dasarathi Rama the hero of the poem In the Puranic period they are infernal giants the children of the Rishi Pulastya and enemies of the gods They are then divided into three classes (1) The slaves of Kubera the god of wealth and guardians of his treasures (2) Malevolent imps whose chief delight is to disturb the pious in their devotions and (3) giants of enormous proportions inhabiting the nether regions and hostile to the gods *

The Asuras and their conflicts with gods have also astronomic and astrologic meanings and many of the myths indicate the motions of the heavenly bodies and their crossing one another's sphere of influence

Of the numerous Asuras mentioned in Hindu scriptures three pairs were the most celebrated They were incarnations of Jaya and Vijaya two warders of Vishnu's palace who offended some Rishis and fell under their curse They were given the choice of undergoing six births on earth or other worlds as devotees of Vishnu or three as his enemies and they chose the latter as leading to the speedier return to Vishnu During their Asura births they remained ignorant of their celestial origin They were first born as Hiranyaksha and Hiranyakasipu then as Ravana and Kumbhakarna and lastly as Kansa and Shishupala In the first two they were brothers and in the last relatives How Hiranyaksha Hiranyakasipu and Kansa were killed by Vishnu in his Avatars has been narrated in the second chapter The destruction of Ravana has also been related but this celebrated Asura is worthy of further notice

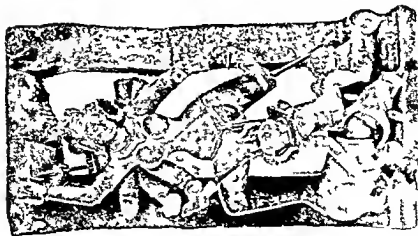
RAVANA

Wild tales of Ravana's strength are told In the *Ramayana* it is said Where Ravana remains the sun loses his force the winds cease to blow the fire ceases to burn the rolling ocean seeing him stills its waves The mighty giant had ten faces twenty arms copper coloured eyes a huge chest and white teeth like the young moon His form was as a thick cloud or the god of death with gaping mouth He had all the marks of royalty, but his body bore the impress of wounds inflicted by all the divine arms in his warfare with the gods It was scarred by the thunderbolt of Indra by the tusks of Indra's elephant Airavata and by the discus of Vishnu His strength was so great that he could agitate the seas and split the tops of mountains He was a breaker of all laws and a ravisher of other men's wives He once penetrated into Bhogavati (the serpent capital of Patala) conquered the great serpent Vasuki and carried off the beloved wife of Takshaka He defeated his half brother Kubera (the god of wealth) and carried off his self moving chariot called Pushpaka He devastated the divine groves of Chitra ratha and the gardens of the gods Tall as a mountain peak he stopped with his arms the sun and the moon in their course and prevented their rising

The army of Ravana consisted of numerous legions of demons each legion 14 000 strong These demons had frightful shapes some were prodigiously fat others excessively thin some dwarfish others enormously tall and humpbacked some had only one eye others only one ear some enormous paunches and flaccid pendent breasts others long projecting teeth and crooked thighs some could assume any forms at will, others were beautiful and of great splendour

Ravana conquered the celestial kingdom with this ill looking army and brought all the gods in chains to Lanka and made them serve him Indra made garlands of flowers to adorn his person Agni was his cook Surya (sun) supplied light by day and Chandra (moon) by night Varuna purveyed water for the palace and Kubera furnished cash The deities constituting the nine planets arranged themselves into a ladder by which (they serving as steps) Ravana ascended his throne Brahma (the great gods were also there) was a herald proclaiming the giant's titles which were numerous Vishnu instructed the dancing girls and selected the fairest for the royal bed Shiva held the office of royal barber and trimmed Ravana's beard Ganesha had the care of the cows goats and herd Vayu swept the house Yama washed the linen

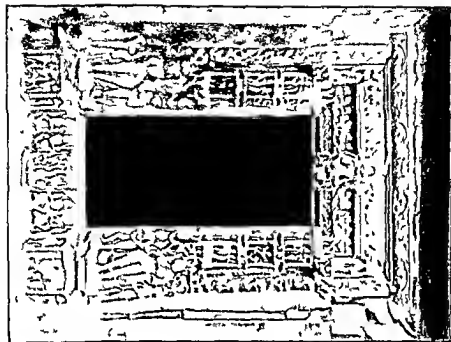
In a fable it is related how Ravana obtained the *Atmalingam* (the real Lingam) Uma and a boon of immortality from Shiva and lost all through his folly



1. DESTRUCTION OF MAHISHASURA

See p. 31

(From *Maya* 11, 1911)



101. A DOOR TRAIL IN VINDHYASINI (D. R. A. P. M. P. F.)
(Copyright Archaeological Survey of India)



102 DURGA KILLING MAHISHASURA See p 33
(From Belur Copyright
Archaeological Survey Mysore)



103 SARASVATI
(From Moor's Hindu Pantheon)

See p 36



104
SRI
See p 33
(From Java)



105 MANASA See p 37
(Copyright Archaeological Survey of India)

It happened that Ravana's mother was a devotee of Shiva and was in the habit of worshipping a Lingam. One day Indra stole the Lingam and the pious lady started fasting. Ravana went to his mother and told her not to fast and that he would bring her the Atmalingam itself from the person of Shiva. He pacified his mother and started for Kailas. Reaching the abode of Shiva, Ravana betook himself to the practice of austerities. He stood on his head in the midst of five fires for ten thousand years. At the end of every thousand years he cut off one of his heads and threw it into the fire. Nine heads of Ravana were thus chopped off. While he was about to cut his last throat Shiva appeared before him and asked him to name his boons. Ravana asked for three boons: Immortality, the possession of the Atmalingam and marriage to a woman as beautiful as Uma, the wife of Shiva, whom Ravana happened to see in the course of his austerities. Shiva gave him the Atmalingam and granted him the boon of immortality with a stipulation that he should not in any way harm Shiva. As for the wife, Shiva said that in three worlds there was not a woman to equal Uma in beauty, thereupon Ravana asked for Uma herself. Mahadeva showed some reluctance to part with his wife but Ravana threatened to perform austerities more severe than those from which he had just emerged, thus intimidated, the Great God surrendered his wife.

As soon as Ravana received the boons, Narada appeared before him and persuaded him to believe that Shiva had no power to grant a boon of immortality, and the deity, in granting such a boon, had in fact fooled the king of Lanka. Ravana was carried away by Narada's eloquence and in his anger tore off mount Kailas where Shiva was meditating and threw it away. This was against Shiva's stipulation and the boon of immortality became forfeit.

Ravana then took Uma, placed her on his shoulders, and with the Atmalingam in his hand, proceeded towards Lanka. All the gods were now alarmed. Uma herself cried out to Vishnu to save her from Ravana. The god of preservation then took the form of an old Brahmin and appeared before Ravana. He saluted the Asura king respectfully and asked him from where he had got the old hag on his shoulders. "You blind old fool of a Brahmin," said Ravana, "can't you see she is no old hag but Uma, wife of Shiva, the most beautiful lady in the three worlds?" "Emperor of Lanka," said the Brahmin, "it all becomes so just a ruler as yourself to revile an old Brahmin without cause. If you do not believe my words, please look at the lady yourself and then say whether she is a hag or not." Uma took the hint and immediately transformed herself into an old hag, and when Ravana looked at her he was surprised to see that the old Brahmin had spoken the truth. He dropped the old woman there and then and proceeded southwards with the Atmalingam.

Ravana had not gone far when he wished to answer the call of nature. The Lingam could not be placed on the ground as Shiva had told him that if once the Lingam were to touch ground, it would remain there. So he looked for somebody to hold it for him and found a cowboy tending his flock. Ravana beckoned to him, and when he came, gave him the Lingam to hold and warned him not to place it on the ground. The cowboy (he was Ganesha who had assumed this form) told Ravana that he would hold the Lingam for one hour and no more. Ravana agreed and retired to a bush nearby but he took more than one hour to return. So Ganesha dropped the Lingam on the ground and disappeared. When Ravana came back he saw the Lingam sinking into the ground and caught hold of it. But the Lingam transformed itself into a cow and began to sink again and left only its ears above ground.

There is a place on the west coast of India called Gokarnam (cow's ear) and a temple there, dedicated to the Atmalingam. Thousands of devotees from the four corners of India visit the temple for the annual festival.

KUMBHAKARNA (POT-EAR)

This brother of Ravana was so named because his ears were like earthen pots. Kumbhakarna was eighty-four leagues in height and his body was as vast as a mountain. His breath was like whirlwind and his speech like thunder. No palace in Lanka could accommodate him and hence he chose as his abode a spacious mountain cave.

Like his brother Ravana, Kumbhakarna also aspired for immortality and performed austerities to propitiate Brahma. It should be noticed that in every case a boon of immortality was granted to an Asura there were certain conditions attached to it and the gods managed to find some loophole in the wording of the boon and made it ineffective. So Kumbhakarna wanted a boon of unconditional immortality and told Brahma so when this deity appeared before him. Brahma refused to grant such a boon and disappeared. This happened several times. At last the heat produced by the severity of Kumbhakarna's penances became unbearable and the three worlds stood in danger of being burnt away. In this predicament Brahma asked his wife Sarasvati to enter into the tongue of Kumbhakarna and give it a twist when he next begged for the boon. As soon as Sarasvati took her place in Kumbhakarna's mouth Brahma appeared before him and asked him what he wanted. Kumbhakarna asked for 'eternal life,' but the twisted tongue stuttered 'eternal sleep.' "Granted,"

said Brahma, and the ambitious giant was condemned to eternal sleep. He pleaded for mercy and Brahma allowed him to wake up occasionally.

While the battle for Lanka was raging Ravana found it difficult to stem the tide of invasion and sent host of Rakshasas to wake up Kumbhakarna who was then sleeping for nine months. The demons proceeded to Kumbhakarna's cave and found him slumbering "drunk with sleep, vast as hell his rank breath sweeping all before him, smelling of blood and fat." Before waking up the eternal slumberer, the Rakshasas prepared for him a dish of Pilau in which hundreds of buffaloes and deer were cooked with vast quantities of rice. The food was piled up as high as Mount Meru and then the demons started hurling rocks and trees at Kumbhakarna so as to wake him up. But the breath of Pot ear blew off these missiles. The exasperated demons then started hacking him with axes but Pot ear slept the harder. Then they drove thousands of elephants over his vast body and this had the desired effect. Pot ear at last yawned and woke up and seeing food fell heartily to it. But he was dissatisfied with the fare and bitterly complained against his stingy brother for keeping him on a starvation diet. More animals were then massacred and cooked. Pot ear was now half fed, for the rest he was told that there were chances of getting an excellent feed on the battle-field as a good number of monkeys and bears had crossed over to Lanka. The prospect of getting such a feed drove off his sleep completely and he was now thoroughly roused. And with a roar that shook the three worlds Kumbhakarna ran to the scene of action.

The very sight of Kumbhakarna frightened the monkeys. The giant caught the monkeys and bears in hundreds and began to devour them in easy mouthfuls. No missile could produce any effect on his hide. The monkeys fled in terror and even Hanuman the most courageous of them stood at a safe distance. Lakshman tried to arrest his march but could not succeed. At last Rama himself engaged him in action. After a severe contest Rama cut off one of Kumbhakarna's arms which in its fall destroyed many monkeys. "Then with a sacred shaft Rama cut away the other arm and with two keen-edged discs he cut away the demon's leg and with a shaft of Indra he struck away his head and he fell like a great hill and crashed down into the sea and the gods and heroes rejoiced."

SHISHUPALA

Shishupala was the king of Chedi and a contemporary of Krishna. As soon as he was born he brayed like an ass. The infant had three eyes and four arms and astrologers predicted that he would lose his third eye and extra arms at the sight of the man who was destined to kill him later. The mother of Shishupala visited many of her friends and relatives with the child but no one deprived it of its extra eye and arms. One day, however, Krishna visited Chedi and as he took the child in his lap the third eye of Shishupala disappeared together with the extra arms. The mother of the child then approached Krishna and made him promise to grant her a request. Krishna asked her to name her boon and she said — "Promise me that if my son Shishupala offends you, you will forgive him." "Yes" replied Krishna, "if he offends me one hundred times, yet a hundred times will I forgive him."

Shishupala grew up and became a powerful king. Rukmini, daughter of the king of Vidarbha, was betrothed to him but the lady loved Krishna and asked him to carry her away to Dwaraka. Krishna accordingly proceeded to Vidarbha with his brother Balarama and a select party of soldiers and carried away Rukmini on the day of her wedding. (Marriage by capture was a recognized form for Kshatriyas in ancient days.) Thus and many other incidents led to bitter enmity between Krishna and Shishupala and although the latter offended Krishna many times he forgave him because of the promise he had made to the queen of Chedi. Krishna forgave him one hundred times. Shishupala insulted him yet another time under the following circumstances and was killed by him.

After the Pandavas had received half the kingdom from Dhritarashtra, Yudhishtira was crowned king of Indraprastha and for the coronation ceremony many neighbouring kings and chieftains were invited. For a traditional ceremony one of the assembled dignitaries had to be named the chief guest and Yudhishtira on the advice of Bhishma gave the place of honour to Krishna. Shishupala immediately got up and asked Yudhishtira on what grounds Krishna was chosen for the honour. Krishna was not a king, he said, nor the wisest, ablest or bravest among the assembled guests. If the honour were to go by age, Vasudeva, Krishna's father was there and he ought to have been preferred to his son, if by learning, Drona, the teacher of the Pandavas ought to have been chosen, if treaty-alliances were of importance, Drupada, the father in law of the Pandavas was the proper person to be honoured, if reverence were the criterion for the choice, Bhishma, the grandsire of the Pandavas ought to have been preferred to Krishna. "Then on what grounds Yudhishtira" asked Shishupala "did you choose this common fellow of deceitful nature, notorious for his low birth among cowherds? I consider your choice as an insult to me and all the assembled guests."

Many of the kings could very well appreciate the force of Shishupala's argument, and they blamed Yudhishtira for his thoughtlessness. Then it was given out that Bhishma had suggested Krishna's name, and



10 A STOLIDUS RISHI OR SAGE
(From *Art and Craft of Ceylon*
(Coomaraswamy) See p. 3)



107 LORD VENKATESWARA
(From *The Hindu Temple at Tirumala*
(Legg) See p. 3)



108 A SAGE
(From Coomaraswamy's *Illustrations*)



109 DAKṢA AND WIFE See p. 40
(From Bellary)



110 GANDHARVA See p. 43
(Ajanta From Grunwedel's *Buddhist Art in India*)



111 A KINNARA ON A LOTUS See p. 43
(From Anuradhapura)

the grandsire publicly acknowledged his responsibility in the matter and rebuked Shishupala for unnecessarily creating factions. Shishupala's wrath was now turned against Bhishma and he called the venerable old man a fool, a hypocrite and a reprobate. "While you pretend to remain celibate," said Shishupala, "you corrupt other men's wives. Is it not known in the three worlds that you captured the daughters of the king of Kasi from their father's home on the day of marriage and took them by force to Hastinapur? We are not fools to believe your explanation that the ladies were intended for your half brother Vichitravirya. Vichitravirya died childless, then how did Ambika and Ambalika give birth to Dhritarashtra and Pandu? You are unmarriageable because you are incapable of being faithful to the marriage bed. Verily you are a fit companion for Krishna, the notorious seducer of the Gopis."

Shishupala went on in this strain and the coronation ceremony was on the point of being interrupted by a factional fight. Then Krishna, no more able to bear the outrageous language of Shishupala, threw his weapon, the discus, on him which cut him into two.

Of Shishupala it is said he hated Vishnu (Krishna) more than any other of his (Vishnu's) enemies did. He plotted Krishna's ruin even in his sleep. But as his thoughts were always concentrated on Vishnu, albeit in spite, he went to heaven immediately after his death.

With Kansa and Shishupala the cycle of births to which the warders Jaya and Vijaya were condemned, was completed.

KALA YAVANA

We have noticed in the second chapter that Krishna and his people had to desert their ancestral city, Mathura, and migrate to Dwaraka, a fortress they built in the sea for the purpose. Mathura was deserted because of the invasion of Kala Yavana. Jarasandha, king of Magadha, had already laid siege to the city when Kala Yavana appeared at its gates with an army of three crores of Mlecchas (barbarians). The two invaders joined their forces and Krishna fought seventeen battles with them at the end of which he was defeated and made to desert the city.

After the migration to Dwaraka, Krishna collected an army of Yadavas (his own picked fighters) and engaged Kala Yavana in action. Krishna lost the battle and fled for life pursued by his powerful foe. He was chased into the mountains and took refuge in the cave where Muchukunda was sleeping.

This Muchukunda was the indomitable son of king Mandhata of the Ikshaku race and had fought many battles for the gods when they had no general. On the birth of Kartikeya, Indra asked Muchukunda to take rest, and granted him a boon by which he could remain asleep till the descent of Vishnu to earth in his Avatar as Krishna. Indra also declared that the disturber of Muchukunda's sleep would suffer instant death as penalty. After receiving the boon, Muchukunda repaired to a mountain cave and fell asleep.

Krishna now entered the cave and covered the sleeping Muchukunda with his own yellow robe and hid himself in a corner. Kala Yavana entered the cave, mistook Muchukunda for Krishna and gave him a severe kick. Muchukunda got up and Kala Yavana fell down dead.

The origin of Kala Yavana is obscure. He was probably a foreign invader, as his name Yavana indicates. The *Bhagata* says that he was sent by the sage Narada to aid the king of Magadha. Whatever his origin, Kala Yavana has at present a number of devotees in India who worship him as a Deva (god) and call Krishna "an impious wretch, a merciless tyrant and implacable and most rancorous enemy."

BHIMA AND BAKA

While the Pandavas were living in Ekachakra, one day Kunti, their mother, saw their host, his wife and son beating their breasts and wailing. The good lady asked them why they were thus sorrowing and was told by the host that either himself or his son was to be sent the next day as a meal for a cannibal Asura named Baka. This demon lived in the forest and because of his unrestrained slaughter of the men, women and child-
ren of Ekachakra, the people of the town had implored him not to indulge in wanton destruction, and agreed to send him daily for breakfast a man with a cartload of cooked rice and vegetables. Each house of the town had to send a man by turn, and now had come the turn of the house in which the Pandavas lived.

The old Brahmin first offered to go himself. "I am an old man nearing death," said he to his son, "and it does not matter whether I die tomorrow or a few days later. But you are young, my son, and have a life to live."

But the young man would not permit his aged parent to be eaten alive by a cannibal, and as persuasions proved of no avail, it was decided to send the son to Baka. Kunti now told the Brahmin lady that she had five

sons and it was only fair that she should send one of them to Baka in preference to the only son of her hostess. The good people would not allow their guests to suffer on account of them but Kunti told them that her son Bhuma was a match for any Asura and had in fact killed many Asuras stronger than Baka. She assured them that her son would kill Baka and rid the town of his tyranny once for all. So Bhuma was sent with the cart of food to Baka.

Bhuma drove the cart into the forest with a light heart but before reaching Baka felt hungry. This son of Kunti was famous for his gluttony and is often referred to in the *Mahabharata* as *Vrikodara* (one with a wolfish hunger). Bhuma unhitched the oxen, spread the meal before him and fell heartily to it.

In the meantime Baka felt hungry and wondered why his breakfast was not coming. Determined to teach the people of Ekachakra a lesson he started towards that town. On the way he saw Bhuma at his breakfast and from the cart and the nature of the fare surmised that the meal had actually been meant for him. Baka however waited for Bhuma to finish eating because he could then eat Bhuma himself and save the trouble of eating Bhuma and the meal separately.

When Bhuma finished eating his meal Baka rushed towards him with his mouth open like a cave. But Bhuma took his club and knocked off the cannibal's teeth. The giant then uprooted a tree and the two began to fight. The people of Ekachakra heard the roar of Baka and the clash of weapons and came to see the combat. After a severe combat Bhuma killed the demon with his club and won the everlasting gratitude of the people of Ekachakra.

THE STORY OF KACHA AND DEVAYANI

There was a time when the gods did not know the art of bringing dead people back to life. Ushanas (also called Sukra), the preceptor of the Asuras, knew the art and so the Asuras who were killed in battle by the gods were brought back to life by Ushanas and came again to fight with the gods. The gods took counsel among themselves and sent Kacha, son of their priest Brahaspati, to Ushanas so that he might learn the art from the preceptor of the Asuras.

Kacha went to Ushanas and revealed his identity to him with a frankness that pleased him and he accepted Kacha as his disciple. Kacha was a devoted and diligent pupil and his teacher became very fond of him. Ushanas had a lovely daughter named Devayani and the young Kacha served her as though her commands were those of the Guru himself. The conduct and bearing of Kacha were lovable and the young lady became much attached to him and she missed him very much when he went out into the forest to tend his teacher's flocks.

Now the Asuras came to know of Kacha's purpose in becoming the disciple of their preceptor and decided to destroy him. So one day when Kacha was tending his master's flocks the Asuras fell upon him and killed him, cut his body into pieces and gave it to the wolves and jackals of the forest. When night came the cows returned to the pen without Kacha. And Devayani said to her father, "The sun has set, the evening fire is lit and the cattle have returned to the pen but Kacha is not come. O father, I will not live without Kacha."

Ushanas meditated and by the power of his meditation came to know that Kacha had been killed by the Asuras and his body given to the jackals and wolves of the forest. He called out to Kacha to come to life and Kacha came to life, tore the bowels of the jackals and wolves and returned to his teacher.

Next day Kacha went to the forest and while he was cutting flowers for Devayani the Asuras fell upon him and killed him. They ground his body to a paste and dissolved it in the seven seas. But when evening came and Kacha returned not, Devayani told her father that her lover was missing and Ushanas called out to Kacha and brought him back to life.

For a third time the Asuras waylaid Kacha and killed him. This time they burnt his body, dissolved the ashes in wine and gave it to Ushanas to drink and the unsuspecting sage drank the wine. When evening came and Kacha returned not, Devayani was grieved and told her father that she could not live without Kacha. Ushanas meditated and by the power of his meditation came to know that Kacha was in his own stomach. Now he could not call Kacha back to life without killing himself. In this predicament Ushanas asked his daughter to choose between her father and lover. Devayani wanted both and wept, heating her breast and tearing her hair.

Kacha now spoke gently from the stomach of his teacher: "My teacher, I have served you for a thousand years now and I have not disobeyed you in thought, word or deed all these years. Treat me as your own son and teach me now the art of bringing dead people back to life so that I may come out of your body and then restore you back to life."

Ushanas admitted that this was the only way out of the difficulty and imparted to him the great secret. After that he asked Kacha to come out of his body and Kacha came out tearing the bowels of his teacher. Once he was out he brought his teacher back to life.

Now the time came for Kacha to return to the gods and he went to Devayani to take farewell of her. But Devayani would not let him depart. She loved him as her own life, could not think of living without him and said so. It is only meet, said she, that we should now be married according to the prescribed rites. But Kacha could not think of marriage with her. He was devoted to her because she was his teacher's daughter. Thou art as a mother or sister unto me, said he to Devayani. But she loved him to distraction and would not be pacified by anything short of marriage with Kacha, and when Kacha ultimately refused her love turned to hatred. Kacha said she you owe everything to me. When you were slun by the Asuras it was I who persuaded my father to bring you back to life. It was because of me that you learnt the art of bringing dead people back to life for I told my father that I could not live without you. And since you spurn my love I now curse you and the knowledge you have gained from my father shall be ineffective when used by you.

Kacha replied: Your entreaties did not make me deviate from the path of virtue and your threats cannot now intimidate me. Although through the power of your curse the knowledge of the charm of life has been rendered ineffective when used by me, I can yet impart the knowledge to others in whom it will be fruitful. My conduct in the whole affair has been honourable and I go back to my father with a clear conscience.

Kacha went back to the gods and was welcomed by them as the saviour of the race and Indra bestowed many boons upon him.

The story probably has its origin in matriarchal times when women proposed and husbands lived in the house of their wives. The idea stressed again is the importance of duty. Kacha even at the risk of being thought callous and unchivalrous breaks off with Devayani. She on the other hand tries to keep Kacha among her own people and on her failure to achieve the purpose makes an attempt to deprive him of his power to harm her own race. In the conflict however the man comes out triumphant.

It may be added here that time healed the wound and Devayani married a king named Jajati.

THE CHURNING OF THE MILK OCEAN

The sage Durvasa, a portion of Shiva himself, one day attended an assembly of monarchs on earth and received from them a garland of flowers as a present. On his way back to the celestial regions the sage meditated on the relative merits of the various gods and came to the conclusion that Indra was the proper person to receive the garland from him. Accordingly he took the garland to the king of the gods and presented it to him. Indra received the garland with a great show of humility, thanked the sage for the distinguished favour and as soon as Durvasa departed gave it to one of his state elephants to play with. The elephant had not destroyed the garland out of recognition when Durvasa, as all luck would have it, returned to tell Indra something and found the elephant playing with the garland. The angry sage immediately cursed Indra and all the gods under him to lose their energy and become as feeble as mortals. After pronouncing the curse he went back without even entering Indra's palace.

Now Bali, king of the Asuras, declared war on the gods and marched on Amaravati with a huge army. The emaciated gods were no match for the Asuras and defeat appeared certain. So they proceeded to Shiva and narrated to him the story of their misfortune. Shiva was powerless against the curse of Durvasa and he conducted them to Brahma who in his turn conducted the troop to Vaikunta where Vishnu was sleeping on the serpent Ananta. They eulogized Vishnu, sung his thousand names and the god of preservation, hearing the melody of their voices, woke up and asked the gods what they wanted. They told him the tale of their woe upon which Vishnu meditated and said that a dose of ambrosia, the cream of the milk-ocean, alone could restore them to their former state.

No ordinary churning stick could agitate the milk-ocean sufficiently and the mountain Mandara had to be torn off and used as a churning stick. The gods alone could not lift the mountain nor twirl it in the ocean and hence Vishnu asked Indra to declare a truce with the Asuras on their own condition, promise them an equal share in the ambrosia and thus obtain their labour for the churning of the ocean. Indra asked Vishnu whether it would be prudent to give the Asuras a share in the ambrosia as by feeding on it the Asuras would become stronger than the gods. Upon which Vishnu told him to leave that to him.

A truce was accordingly declared and the gods and the Asuras uprooted Mandara and placed it in the milk-ocean. Vast quantities of potent herbs were dropped into the ocean to flavour ambrosia. The gods then caught Vasuki, the huge serpent that lived in the net or regions and twisted him round the mountain as a churning rope. Vishnu asked the gods to man the head end of the rope but the Asuras suspected foul play and asserted their right to that side. So the gods took the tail-end with the result that the hot breath

that emanated from the mouth of Vasuki weakened the Asuras while the gods were invigorated by the cool breezes that blew from the ocean

As the churning progressed the mountain began to sink into the muddy bottom of the sea and could not be twirled round. Vishnu now took the shape of a huge tortoise (Kurma Avatar) dived into the ocean and supported the mountain on his back. After this things went merrily on.

On the surface of the ocean began to appear one by one what are called the Chaturdasa Ratnam (fourteen precious things). These were the moon (which Shiva took) the Parijata tree the elephant Airavatam (both of which Indra claimed) the cow Surabhi or Kamadhamu (which was given to the seven Rishis) Varuni the goddess of wine with a bowl of wine called Sura (which the gods drank) the Apsaras (who went to live with the Gandharvas) the white horse Uchchaisravas (which was given to Bali from whom it was taken by Indra after the defeat of Bali in the battle that followed the drinking of ambrosia) the goddess Lakshmi a conchshell a mace a jewel called Kausthabha (all of which Vishnu took) and Dhanwantari (the author of the Ayurveda system of medicine) with the bowl of ambrosia.*

As soon as Dhanwantari appeared with the bowl of ambrosia the gods and the Asuras left the churning rope and madly rushed towards the physician. In the scuffle the Asuras succeeded in seizing the bowl and they made away with it. But a quarrel broke out among the Asuras themselves on the question as to who should be served first. Then appeared in their midst a damsel of celestial beauty with her face like a lotus in bloom heaving breasts waist like an island and her person adorned with necklaces bangles and anklets. She stepped merrily into the midst of the Asuras her anklets jingling and smiled sweetly on them. The Asuras now forgot all about ambrosia and stood wondering at the beauty of Mohini (such was the name of this form of Vishnu). Mohini threw her glances at the bowl of ambrosia and a gallant Asura suggested that she should decide how to share ambrosia and all the Asuras cheered him. Mohini smiled and asked them whether it would be prudent to leave such a momentous decision to a woman. Wise men have said said Mohini with a mischievous smile that women are unreliable. All the Asuras laughed heartily and were now convinced without any doubt that she could be trusted and swore that they would abide by her decision unconditionally. Mohini then remarked that the gods and Asuras had toiled equally hard in raising ambrosia and should get an equal share and made them sit in two rows. She took the bowl and served the row of gods first. After the last god had been served Mohini disappeared with the bowl.

A terrible uproar ensued on her departure and the gods and the Asuras fought a fierce battle. But the gods who were strengthened by the draughts of ambrosia they had drunk easily defeated the Asuras and put them to flight.

One of the Asuras had disguised himself as a god and sat in the row of the gods. He had just quaffed a mouthful of ambrosia when Surya (sun) and Chandra (moon) who were sitting on either side of him detected the fraud and pointed him out to Vishnu. This deity immediately cut him into two with his weapon but by virtue of the nectar he had drunk both the portions of the demon remained animate and Brahma translated them into the heavens as planets. The upper portion is called Rahu and the other Ketu. It is said that Rahu is even now the mortal enemy of the sun and moon and that eclipses are caused by his trying to devour them.

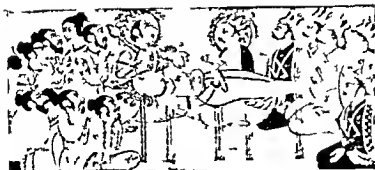
It may be added that Shiva became enamoured of the Mohini form of Vishnu and hence he went to Vaikunta and requested his compeer to assume that shape again. Vishnu obliged him but Shiva chafed Vishnu with the intention of doing violence on him. On this Vishnu assumed his male form but the infatuated Shiva caught him embraced him and became one with him.

The churning of the milk ocean is narrated in almost all the Puranas with slight modifications. Scholars interpret the myth in many ways. Some observe that it signifies an astronomic phenomenon and others that it indicates a prehistoric battle. There is as yet no satisfactory interpretation of this important myth.

* * * * *

Christian and Muslim readers who are not familiar with the trend of Hindu religious thought might wonder why the gods found so much difficulty in overcoming their foes and why the great gods granted in convenient boons to their adversaries. The answer is unlike the Christian or Muslim God the Hindu gods are not omnipotent. Although in invocations gods are often addressed as omnipotent and their strength is over-emphasized according to orthodox conceptions the powers of the gods are limited. They are creatures and are subject to laws. The law embodied in the Veda is binding on Brahma Vishnu and Shiva and all the other gods. If an Asura or a man performs austerities according to the prescribed rules the god has to grant the desired boon. If he does not he will be punished by the law. Only the Supreme Being is above the law and as regards That One it is beside the point to ask if IT is immune to the Asura. The Asura is not apart from IT in fact the Asuras and the gods find their fundamental oneness in IT.

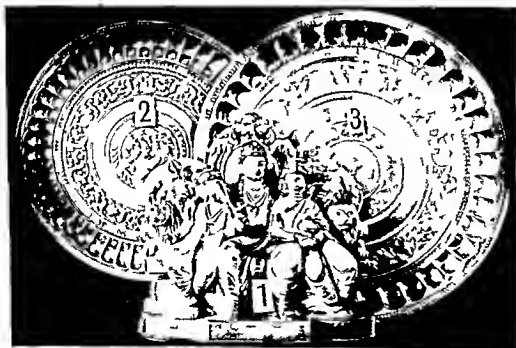
* Of the appearance of poison during the churning there are two versions. One is that poison floated on the surface of the ocean together with the Chaturdasa Ratnam and the other that under the strain of the pull Vasuki vomited it.



13

DEATH OF BHISHMA

(Rajasthani painting from a manuscript of the Mahabharata)



14

FAMILY OF SHIVA

(Bajapur Stone from Indian Art and Archaeology Society)

CHAPTER VII

DEATH AND SOUL-WANDERINGS

" Up from Earth's Centre through the Seventh Gate,
I rose, and on the Throne of Saturn sat,
And Many Knots unravelled by the Road;
But not the Knot of Human Death and Fate

There was a Door to which I found no key,
There was a Veil past which I could not see,
Some little talk awhile of Me and Thee
There seem'd—and then no more of Thee and Me "

The Rubayyat of Omar Khayyam

THE mystery of death has been the most inspiring source of religious and metaphysical speculation. In fact religion can be broadly defined as man's challenge to death. Something in man tells him that he is eternal and that death is a delusion or, more properly speaking, a revolution in existence as compared with the evolutionary process we call life. The belief that death does not put an end to existence is fairly universal in mankind, though, to be sure conceptions of after life vary from gross superstitions to beliefs which are almost scientific. Dreams and psychic phenomena also confirm man's faith in an after life and an invisible world where spirits move and hold communion with the sub-conscious mind.

Among the followers of the great organized religions of the world, the after life is differently understood by the masses and the intellectuals. Take, for instance, Christianity. The Christian theologians conceive the next world as a realm of values above time and space where individuality survives death in a way incomprehensible to the intellect but perceivable by the spiritually gifted. But to make this conception intelligible to the common people, the realm of values is ruthlessly spatialized and hence we get the popular Christian belief in a geographical heaven, a kingdom where the good enjoy everlasting bliss, and a hell where the wicked are tormented by devils.

The same distinction between higher and lower conceptions regarding death and after life is met with in Hinduism too. According to Vedanta (the predominating school of Hindu philosophy) death is an illusion "Aham Brahman Asmi" (I myself am Brahman) or 'That Thwam Asi' (You are That One), says the Vedantist. But all people, the Hindus hold, cannot realize this identity of the individual with Reality. Moreover, the Hindus are quite alive to the mischief such a philosophy of life is capable of making among the generality of mankind, and hence for the benefit of the common people a more practical form of religion is preached. And in this religion, the need for laws of ethics is stressed and warning of punishments after death for evildoers and promise of rewards for good people are held out.

In the Vedic times religious speculation had only just begun, and we find no traces in the *Rig Veda* of a belief in the transmigration of souls. The Aryans, who performed the prescribed sacrifices properly and kept the laws, went after death, to the heaven of Indra. The Vedic heaven is a place of joy, where wishes and desires are, where the region of the sun is, where food and delights are found. "There the noise of flutes and song resounds and Soma, Ghee and honey flow." The souls of the pious are conducted to heaven by the god Pushan. The people who enjoy the bliss of heaven are those who perform sacrifices and reward the priests, "for sacrifices and sacrificial fee are indissolubly connected." Heroes who risk their lives in battle also go to heaven.

In the *Rig Veda* there are but vague references to hell. It is hinted that the wicked after death are cast into regions of darkness. In the *Atharva Veda* however, we come across clear references to hells and torture-chambers.

The only verse in the *Rig Veda* which can be said to embody the doctrine of metempsychosis is the following one which is found in a hymn addressed to the departing soul.

"The sun receive thine eye, the wind thy spirit, go as thy merit is, to earth or heaven

Go, if it be thy lot, unto the water, go make thine house in plants with all thy members."

The verse however does not necessarily point to the doctrine of metempsychosis but is more or less indicative of the dissolution of the body into its elements. The general trend of thought of the *Vedas* suggests a belief in Paradise as a place of reward and annihilation as punishment.

Yama according to Vedic conceptions is in charge of heaven and not of hell. References indicate that he was the first man who died and went to heaven. Yami is said to be his wife in some accounts and sister in others.

In the *Atharva Veda* and the *Brahmanas* attached to the *Vedas* we find clear definitions of hell. The Naraka Loka of the *Atharva Veda* is the abode of female goblins and sorceresses the place of blind or black darkness. In the *Salapatha Brahmana* hell is referred to as a place where men cut up men and men eat men. The *Kausitaka Brahmana* says that the animals man eats in this world will devour him in the next.

The doctrine of metempsychosis is emphasized in the *Upanishads*, the codes and all later works. The conception is tinged with animism which was prevalent among the aborigines whom the Aryans conquered and probably also among the foreign invaders who later fought successful wars with the Aryan settlers. When the doctrine of metempsychosis gained ground the older Vedic beliefs were not however, entirely discarded. What happened was a compromise and souls that did not attain liberation were sent for a period to heaven or hell and then again made to undergo births into a good or bad form as a Brahmin warrior to householder or as a dog pig or Chandala. The *Kausitaka Upanishad* however sends all souls to the moon and then allows some to go by the path of the gods to Brahma, while the others who have been proved wanting return to earth in such form as befits their merit either as a worm or fly or bird or lion or boar or tiger or serpent or man, or something else. The codes and the *Puranas* accept this dual system of punishment or rewards as the most authoritative.

While the general belief is that as soon as a man is conducted to Yama Chitragnya who registers all actions of men and women reads out a full account of his deeds and strikes a balance which decides whether the man deserves punishment or reward there is a school of thought which holds the view that a balance is not struck but rewards and punishments run on parallel lines that is after a man is tortured for his bad actions he is taken to heaven where he is allowed to enjoy the fruit of his good deeds.

HELLS

The number of hells in some accounts said to be seven each one set apart for torturing a particular kind of sinner. The *Bhagbala* however names twenty-eight hells and describes most of them in detail.

The hell called Tamisra is a region of darkness where robbers and adulterers are tortured by Yama's servants.

Selfish persons and egotists go to Andhatamisra the hell of greater darkness.

Those who wantonly hurt creatures are put into the hell called Raurava where Ruru (an animal more cruel than serpents) tear them to pieces without killing them.

Cruel men are cast into Kumbhipaka and boiled in oil.

Kalasutra is the hell reserved for Brahminicides. Its bottom is a burning furnace and ceiling a frying pan. The sinner has to endure agonies in this hell for as many years as there are hairs on the body of the beasts.

Heretics are tortured in Asipatavana where the servants of Yama tear their bodies with the sharp edges of the branches of the palmyra palm (the branch of this palm has two saw like edges).

Kings who oppress their subjects are crushed between two rollers in the hell called Sukramukha.

Those who kill mosquitoes bugs and other blood sucking insects are cast into Andhakupa where the main torture is sleeplessness.

Inhospitable people and selfish householders are transformed into worms and thrown into the hell called Krimibhojana full of worms where they eat one another.

For the sin of simony souls are torn to pieces by red hot pincers in the hell called Taptasurmi.

Those who marry outside their caste are made to embrace red-hot human forms in the hell called Vajrakantaka.

Sexual perverts are cast into a sea of burning filth and made to undergo various kinds of perverted tortures.



15 VYASA AUTHOR OF
THE MAHABHARATA



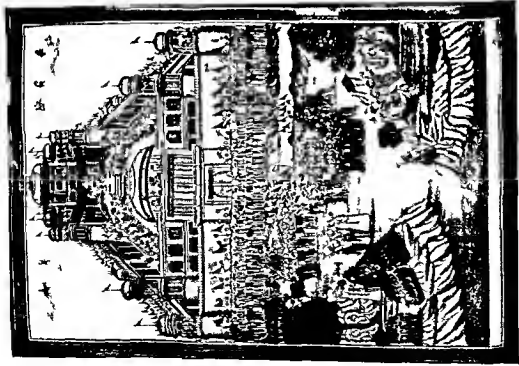
16 ARJUNA WINNING DRAUPADI See p. 47
(From Hale's Copyright Archaeological Survey Mysore)



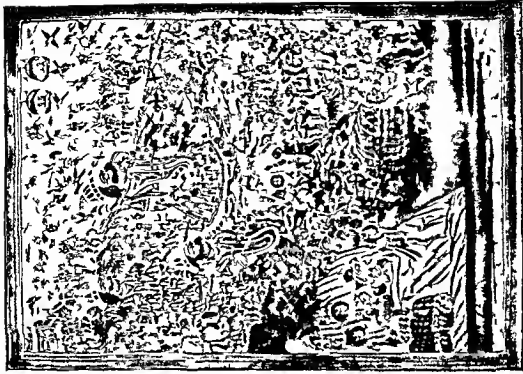
17 DENUATION OF YUDHISTHIRA See p. 48



18 YUDHISTHIRA BEING CAUGHT BY THE LIFEHANT OF
THE MADHAVA AN ENEMY GENERAL IN THE
MAHABHARATA WARRIOR
(Belur Copyright Archaeological Survey Mysore)



19 HENONKEYSITSIGI, LANKA
(from *The Raṇa and Thāda*
by J. S. Cowie)



20 KUMBHARNAṬṬA DURIN, TILANULAS
(from *The Jāṭa*)

The person who gives false evidence is taken by the emissaries of Yama to the top of a mountain and hurled into Avichmat. They take him again to the mountain top and throw him down into the pit, for how many times it is not mentioned.

Misers are taken to the hell called Suchumukha where steel wires with sharp projections are woven round their bodies like cocoons.

Kings and ministers who sow dissension among religious teachers are, after death, thrown into Vaitarani. "The Vaitarani river is like an entrenchment going round all the infernal regions. In this river, fed on by aquatic animals, they (the souls in torment) do not die, but remembering their disastrous acts they are cast into that stream, which is full of excreta, urine, pus, blood, hairs, nails, bones, fat, flesh and marrow and the sinners are boiled there."

"There are hundreds and thousands of hells in the abode of Yama," says the *Bhagbata*. These hells are situated in the nether regions, underground to the south above water. Yama is in charge of all of them. As god of death he has two functions: To judge souls (in which capacity he is known as Dharmaraja) and to mete out punishments.

HOW TO DEFEAT YAMA

The *Puranas* speak of devotion as the surest means of obtaining salvation. Even a mechanical recital of the names of Vishnu or Shiva is considered of great merit. A story is told of Ajamila, a sinful Brahmin who was saved from the clutches of Yama's emissaries by his merely uttering "Narayana," a name of Vishnu.

Ajamila lived in open sin with a Sudra harlot and broke all the laws sacred to his caste. He never read the *Vedas* and never performed a sacrifice. Persuaded by the harlot he deserted his aged parents and supported the woman and himself by ill-gotten wealth. The harlot bore him ten sons and Ajamila was very fond of the youngest whose name was Narayana.

Now the time came for the sinner to die and even while he was gasping Ajamila was thinking of his youngest son. When the emissaries of Yama approached he called out to his son, "Narayana, Narayana." Now Vishnu heard a man in distress calling out his name and immediately despatched his deputies to help him. They arrived at the house of Ajamila and seeing the grisly servants of Yama with ropes and chains in their hands, asked them what they wanted. Yama's emissaries told Vishnu's deputies that Ajamila had broken all the laws of God and man and that the time had come for the sinner's soul to be taken to hell for torment, upon which they were told that Ajamila had expiated for all his sins by uttering the name of Vishnu on his death bed. Yama's servants were not quite convinced and there followed a long argument between the two parties, at the end of which it was agreed that the matter should be referred to Yama himself. Accordingly the emissaries of Yama went back to their master and reported the matter to him. Yama said that the deputies of Vishnu were right and that he, Yama, had no power over one who uttered the name of Vishnu on his death bed.

Ajamila who happened to hear the conversation between the deputies of Yama and Vishnu recovered from his illness on the departure of Yama's emissaries. He repented of his sins, gave up the pleasures of the world and retired into a forest where he lived the life of a hermit and obtained liberation.

A recital of the names of Shiva is no less meritorious. A robber was taken, after death to Dharmaraja, and Chitrageeta, the record keeper of Yama's office, read out an account of all his deeds. It was a long list of heinous crimes and not a single good deed could be found in his favour. Chitrageeta, however, revealed the fact that the robber, while plying his nefarious trade used to unwittingly invoke Shiva as "Hara" (a name of Shiva) while crying out "Ahara" (bring the booty) and "Prahara" (strike). On hearing this, Yama said he had not only atoned for all his misdeeds by the invocation but had acquired much merit, and judged him to be reborn as a king.

A fly in a temple of Shiva was reborn as the sage Pulaha, a son of Brahma.

Kubera, the god of wealth, was a robber in former life. One night while he was robbing a temple of Shiva, the wick with which he was looking for booty went out and he had to light it ten times, by the merit of which act, he was reborn as the god of wealth.

The story of Markandeya is still more wonderful. Markandeya was an ardent devotee of Shiva and used to worship in Benares a Lingam of Shiva day and night. In the Book of Destiny, maintained in Yama's office, his life was recorded as sixteen years. At the end of this period the servants of Yama came to Benares to take away the devotee to Yamapuri. Markandeya saw the evil messengers and clung to the Lingam of Shiva. They did not dare to touch the Lingam and hence went back to Yama and reported the failure of their mission, upon which Yama came in person and as he found it difficult to disentangle Markandeya from the Lingam

bound the devotee and the Lingam together with a rope Shiva immediately appeared on the spot kicked the god of death to death and indulged in one of his wild dances

By the death of Yama and the consequent immortality of all beings the world was plunged into misery and at the request of the gods Yama was brought back to life

CREMATION AND SHRADDHAS

There is as yet no agreement among scholars as to how the custom of cremating people originated It is widely held that burial preceded cremation and that there was a time when mankind did not even know the art of burial and dead bodies were just thrown to wild animals. To this day there are communities who dispose of the dead in a similar manner Dr Rajendralala Mitra in his interesting book *Indo-Aryans* opines that dogs were first tamed and trained for the purpose of eating corpses and points to many customs which establish a curious connection between death and the dog Some communities in India and elsewhere show the dead body to a dog before taking it for final disposal Among the Hindus there is a belief that the dog is capable of seeing the emissaries of Yama and hence the howl of a dog is considered inauspicious in a sickman's house Yama himself is attended by two dogs called Sarameyas

In the *Rig Veda* there are traces of Aryans having once been a burying people It seems even wives horses and attendants were buried alive with a man to keep him company during his journey to the other world By the time the Aryans settled down permanently in India the custom was given up Usages symbolic of the pre-Vedic rite persisted and a wife was taken upto the grave of a man whence she was conducted back to her house A sword or ornament was buried with the dead body The ancient custom was however revived in the middle ages when widows were burnt alive with their husbands The barbarous custom was partially stopped by Akbar and totally prohibited by William Bentinck

It is not known from what source the Indo Aryans learnt the art of cremation Although under the influence of Christianity and Islam in Europe and the major part of Asia people bury their dead there was a time when cremation was the most common form of disposing of the dead body in these continents Burial among Christians and Muslims is connected with a belief in resurrection and cremation among the Hindus is symbolic of the dissolution of the body into the elements or liberation

The following are the injunctions laid down for the performance of the cremation ceremony among the Hindus

A dying man when no hopes of his surviving remain should be laid on a bed of Kusa (*Poa Cynosroides*) grass in the open air his head sprinkled with water from the Ganges and smeared with clay brought from the same river A Salagrama (a peculiarly shaped sacred stone) should be placed near him holy strains from the *Vedas* should be chanted aloud and leaves of holy basil scattered over his head

When he expires the corpse must be washed perfumed and decked with wreaths of flowers and carried by the nearest relations to some spot in the forest or near water the funeral pile is lighted from the consecrated fire maintained by the deceased the nearest relation applies the flaming brand to the pile hung round with flowers and the attendant priests recite the appropriate invocations — Fire! thou wouldest lighted by him may he therefore be reproduced from thee that he may attain the regions of celestial bliss May this offering be auspicious All who follow the corpse walk round the pile but may not view the fire they then proceed to the river and after bathing present oblations of water from the joined palms of their hands to the manes of the deceased saying May this oblation reach thee Elegiac verses such as the following are then recited— (1) Foolish is he who seeks for permanence in the human state insolid like the stem of the plantain tree transient like the foam of the sea (2) When a body formed of five elements to receive the reward of deeds done in its own former person reverts to its five original principles what room is there for regret? (3) The earth is perishable the ocean the gods themselves pass away How should not that bubble mortal man meet destruction? (4) All that is low must finally perish all that is elevated must ultimately fall all compounded bodies must end in dissolution and life be concluded with death

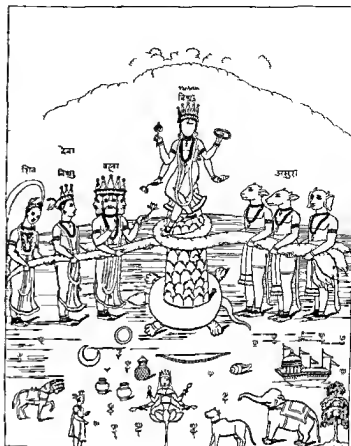
Death on the banks of the Ganges or in the waters of the river is considered good for the departing soul

The Hindus believe that the dead and the living stand in an intimate relationship and the actions of the one can influence the destiny of the other Departed ancestors can cause prosperity to their progeny living on earth by performances of austerities or devotions Similarly the tortures of souls in hell can be mitigated by the pious acts of mortals expressly dedicated for the purpose We have already seen in a previous chapter that the mother in law of Yama was saved from hell by the performance of a sacrifice by a relative who



A RAI SHASHA
(Tom Ja a)

See p 5



CHURNING OF THE MILK OCEAN
(From Moo s H ntu Pan o)

See p 57



IOHINI DANCING
(Tom Bel Cop t ght
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RAVANA

See p 52

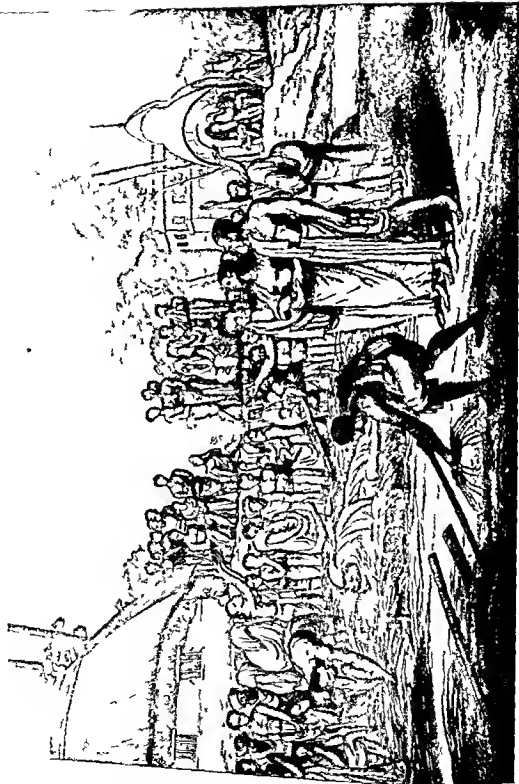
(From S y s Yond sof E o a)



VISHNU AS MOHINI

See p 58

(From Maduta)





Savitri asked for a hundred sons for herself and Yama granted her the boon "But, my lord," said Savitri, "how can I have sons without my husband? It now becomes incumbent on you to grant me the life of my husband!"

Yama reflected, and remarked that she was a true and brave woman. He loosed the cord that bound Satyavan, gave him back to Savitri, blessed her and sent her back.

Satyavan now woke up as if from sleep and seeing that night had fallen and they were still in the forest was much upset. "Savitri," he said, "I have been sleeping rather long, why did you not wake me up? Besides I had strange dreams of a grisly form that put a noose round my neck and dragged me towards the south." Savitri smiled and told him all that had happened.

They then returned to the hermitage where Dyumatsena was anxiously waiting for them. He had regained his eyesight. As soon as Savitri and Satyavan reached the hermitage a messenger arrived from Dyumatsena's capital who informed the king that the usurper had been assassinated by the people and they were waiting for Dyumatsena to return to his kingdom and rule over them.

THE LAST JOURNEY OF THE PANDAVAS

After the battle of Kurukshetra the Pandavas ruled the kingdom for thirty six years. Then old age came upon the heroes. So they chose a successor, and, with Draupadi the queen, set forth on their last journey. The five heroes and the queen travelled towards the North, determined to cross the forests and the great mountains and reach the abode of the gods or perish in the attempt. A lean dirty dog followed them on their journey.

The way was long and the journey perilous, and one by one the heroes collapsed on the road. It was not for all to ascend to heaven in the flesh, this honour was reserved for Yudhishtira the only one among the Pandavas who was comparatively sinless. Draupadi, Nakula, Sahadeva, Arjuna and Bhima perished on the road and Yudhishtira was left alone with the dog. The king left the dead to bury the dead and continued his lonesome journey without ever looking back. He travelled over mountains, forests and rivers and reached regions never seen by mortals. Then suddenly there appeared before him Indra with his celestial car. The king of the gods told Yudhishtira that he had come in person to conduct him to the celestial regions because there never lived a man so great and virtuous as Yudhishtira. Indra begged him to enter the car. Yudhishtira now told Indra that without his brothers and Draupadi he would not enter heaven. Their part in the great struggle, he said, had been even greater than his and they deserved to be in heaven before himself. Indra assured the king that, though they could not be taken to heaven in the flesh, their souls had already been transferred to the abode of the blessed. Yudhishtira then saw the dog. It was standing near the car looking expectantly at the king. The great king now stood back and beckoned to the dog to enter the car. The grateful creature wagged its tail and approached the door of the car, when Indra objected. The dog is considered an unclean animal by the Hindus and Indra could not imagine its polluting his car, much less its being taken to heaven. "King of the gods," said Yudhishtira, "this loyal creature has followed me throughout my perilous journey and now I cannot desert it. We either enter the car together or remain outside. This is final." In all his life Yudhishtira had not deserted a companion nor refused sanctuary to the supplicant. He would not now give up his principles for the hope of heaven itself.

The test was over. The dog now transformed itself into Dharmaraja (the god of judgment and father of Yudhishtira) and he blessed his son and asked him to enter the car. The king now entered the car and Indra drove him to heaven, where, strangely enough, he saw most of his enemies killed in the battle and none of his allies. He asked Indra where his friends were and was told that they were in hell. Yudhishtira refused to enter heaven and requested Indra to conduct him to hell. He was taken up to the gates of hell and he saw souls in torment and heard familiar voices crying out in agony. "King of the gods," said Yudhishtira, "I cannot understand the justice of this. I am no doubt a mortal and the ways of the gods are not known to me. Anyway, since all my friends who fought on my side are in hell, I prefer to dwell here rather than enjoy the bliss of heaven with my enemies."

The supreme test was over. This vision of heaven and hell was an illusion created by Indra. Yudhishtira was, however, taken up to the gates of hell because he had once spoken an untruth (see page 50), besides no king could ever go to heaven without having a vision of hell. The brothers and allies of Yudhishtira were really in heaven and the king was finally taken there and given a place of great honour.

CHAPTER VIII

LOVE AND SEX

' Cupid invaded hell and boldly drove
Before him all the host of Erebus,
Till he had conquered, and grim Cerberus
Sang madrigals, the Furies rhymed of love,
Old Charon sighed, and sonnets rang above
The gloomy Styx, and even as Tantalus
Was Proserpine dis-crowned in Tartarus
And Cupid regnant in the place thereof
Thus Love is monarch throughout Hell today,
In Heaven we know his power was always great,
And Earth acclaimed Love's mastery straight away,
Thus Hell and Heaven and Earth his rule obey '

Falstaff

LIKE Eros of the Greeks and Cupid of the Latins Kama is the Hindu god of love. In the *Rig Veda*, Kama (literally, desire) is described as the 'first movement that arose in the One, after it had come into life through the power of fervour or abstraction'. In one hymn the god is thus addressed: "May Kama, having well-directed the arrow, which is winged with pain, harbed with longing, and has desire for its shaft, pierce thee in the heart". It is in this capacity that he appears in the *Puranas* and his main function is to create sexual desire in men and women. He wounds his victims by shafts of flowers. The bow of Kama is the sugar cane and the string of the bow is made of humming bees.

His wife is Rati (passion). His friend Vasanta (spring) strings the bow for Kama and selects the shafts.

"He bends the luscious cane, and twists the string
With hees how sweet! but ah! how keen their sting!
He with five flowerets tips thy ruthless darts
Which through five senses pierce enraptur'd hearts
Strong Chumpra, rich in odorous gold,
Warm Amer, nurs'd in heavenly mould,
Dry Nagkeser, in silver smiling,
Hot Kitticum, our sense beguiling,
And last to kindle fierce the scorching flame
Love's shaft, which bright Bela name"

Because of his predilection for these five flower shafts Kama is also known as Panchabana (he who possesses five shafts).

Kama enjoys everlasting youth and is the most handsome of all the gods. The parrot is his charger and his hanner is distinguished by the sign of the Makara—a mythical fish.

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After the death of Kama, the worlds became arid deserts devoid of love, and the gods requested Shiva to bring him back to life. Rati prayed to Parvati in particular and this lady pleaded for the widow and Shiva agreed to restore Kama to life. Accordingly the god of love was born as Pradyumna, son of Krishna and Rukmini.

As soon as Pradyumna was born Narada went to an Asura named Shambhara and informed him that Pradyumna was destined to kill him. Shambhara by his magic powers entered the apartments of Rukmini, stole the child and threw it into the sea. A fish swallowed the child. The fish was caught by a fisherman and sold to Shambhara. Rati had already assumed the form of a mortal woman and had been living in Shambhara's household as cook as previously advised by Narada. The fish was given to Rati for cooking and when she cut it open Pradyumna came out of its belly. Narada immediately appeared on the scene and told Rati who the child was and granted her a boon by which she could make the child invisible at will. So Rati nursed Pradyumna and he grew up unperceived by Shambhara. When Pradyumna came of age, Rati one day spoke to him in terms of love and the young man was at first horrified to hear the amorous words of the lady whom he had all long treated as his mother. Rati then told him his origin and their true relationship and the two from then on lived as man and wife.

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SEX-WORSHIP IN ARCHAIC RELIGIONS

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CHAPTER VIII

LOVE AND SEX

' Cupid invaded hell and boldly drove
Before him all the host of Erebus
Till he had conquered, and grim Cerberus
Sang madrigals the Furies rhymed of love,
Old Chanon sighed, and sonnets rang above
The gloomy Styx, and even as Tantalus
Was Proserpine discrowned in Tartarus
And Cupid regnant in the place thereof
Thus Love is monarch throughout Hell today,
In Heaven we know his power was always great,
And Earth acclaimed Love's mastery straight away,
Thus Hell and Heaven and Earth his rule obey '

Falstaff

LIKE Eros of the Greeks and Cupid of the Latins Kama is the Hindu god of love. In the *Rig Veda*, Kama (literally, desire) is described as the 'first movement that arose in the One after it had come into life through the power of fervour or abstraction'. In one hymn the god is thus addressed: "May Kama, having well-directed the arrow, which is winged with pain, barbed with longing and has desire for its shaft, pierce thee in the heart". It is in this capacity that he appears in the *Puranas* and his main function is to create sexual desire in men and women. He wounds his victims by shafts of flowers. The bow of Kama is the sugar cane and the string of the bow is made of humming bees.

His wife is Rati (passion). His friend Vasanta (spring) strings the bow for Kama and selects the shafts.

' He bends the luscious cane, and twists the string
With bees, bow sweet! but ah! how keen their sting!
He with five flowerets tips thy ruthless darts,
Which through five senses pierce enraptur'd hearts
Strong Champa, rich in odorous gold,
Warm Amer, nurs'd in heavenly mould,
Dry Nagkeser, in silver smiling,
Hot Kitticum our sense beguiling,
And last, to kindle fierce the scorching flame
Love's shaft, which bright Bela name "

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out bunting and happened to see the body of his brother which he cut into forty pieces and dispersed to the winds. Isis again started on a pilgrimage of discovery and found all the parts of the body except the genitals. In honour of the lost member she ordered a phallus to be made of the wood of the fig tree for worship.

The genitals of not only humans but even of animals were worshipped by the Mediterranean people. Priapus, a phallic god introduced into Greece probably from Egypt, derives his name from Apis, the bull-god of Egypt. The phallus of goats and asses were particularly worshipped because of the strong sex nature of these animals. "When Juno was invoked to make the Sabian women fruitful the worshippers heard the oracle speak from the sacred forests of Mount Esquiline: 'Let the women of Italy be impregnated by a goat'."

There were various cults of Venus in Greece, and one of them was that of Venus, the Courtesan. Temples were dedicated to the goddess, and the chief source of income in these temples was the institution of sacred prostitutes who were hired out to visitors. Strabo says that in his days there were about one thousand prostitutes living in the temple of Venus in Corinth.

In ancient Babylon, Mylitta was the goddess of fertility. All the women of the country had to prostitute themselves once a year in honour of the goddess. It is related that once a woman entered the temple for the purpose, she was not allowed to depart till she had found a customer and paid the fee to the goddess. The young and handsome had to live in the temple for a comparatively short time while the ugly had to remain for months before they could get customers. Such usages, it need scarcely be added, were considered highly proper and sacred, and the high and the low had to conform to the priestly code.

The Romans were no less inclined to sex worship than the other great ancient peoples. Phallus worship and the cults of Venus were introduced into Rome from Egypt, Greece and Syria, and once they were introduced, they found a congenial soil and thrived. The phallus was called 'Mutilus' among the Romans. "The symbol was placed in a small chariot and driven through the towns and villages, the people accompanying it with lascivious songs and dances. Even the most respectable people with families used to crown the figure with flowers."

"In the month of October took place the festival of Bacchus. This festival was celebrated in the sacred wood called Simula, near the river Tiber, and at first only women were admitted. Respectable married women used to take turns in being priestesses, and no scandal attacked the cult till a woman named Pacculla Minna brought in her two sons. Thenceforth other men were introduced and the mysteries took place every month and lasted five days. The man had to be under twenty-eight years of age—older men not being quite so pliable, impressionable or active."

"These Bacchanalian feasts soon became noted for the most shameful indecencies almost impossible to describe. Scenes of all kinds were enacted which would require the pen of a Marquis De Sade to depict in all their bestiality. Crowds of people sought to be initiated into the cult, and Dularé remarks that it was not merely a few but an entire people wished to participate in the abominable orgies. Indeed the orgies became so bad that the senate of Rome had to forbid them under the severest penalties."

Judaism and, later, Christianity tried their utmost to separate sex from religion. Although they succeeded to a certain extent, sex-beliefs were so deep-rooted among the people that many concessions had to be made to hoary traditions and certain pagan beliefs, gods and festivals were absorbed into Christianity and given new guises. Sex-cults also thrived in monasteries, nunneries and orders of knighthood, and only ruthless persecution succeeded in ridding these privileged circles of their sacred orgies.

WORSHIP OF THE LINGAM AND YONI

At what precise date sex-worship received recognition in Hinduism is not known. There is every reason to believe that the worship is not of Aryan origin. The Vedas, far from sanctioning it, speak of it with horror. "May the glorious Indra triumph over hostile beings;" says the *Rig Veda*, "let not those whose god is the Sishana (*membrum virile*) approach our sacred ceremony." Again "desiring to bestow strength in the struggle, that warrior (Indra) has besieged inaccessible places at the time when, irresistible, slaying those whose god is the Sishana, he, by force conquered the riches of the city with hundred gates."

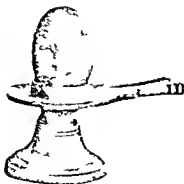
By the Mahabharata time the worship of the Lingam and Yoni had come to be recognized as orthodox. The superior merit of sex-worship is thus maintained in the *Mahabharata*. "He whose Lingam Brahma, Vishnu and Indra worship is the most eminent. Since children bear not the mark of the lotus (of Brahma) but are marked with the male and the female organs—therefore offspring is derived from Maheswara. All women produced from the nature of Devi as their cause, are marked with the female organ, and all males are



129 RAMA See p. 66
(From *Myths of the Hindus* by Charles Coleman)



130 PARVATI WORSHIPPING THE LINGAM
(From *Modern Hindu Pantheon*)



manifestly marked with the Lingam of Hara. He who asserts any other cause than Ishwara (Mahadeva) or (affirms) that there is any female not marked by Devi in three worlds including all things movable and immovable let that fool be thrust out. Know everything which is male to be Ishwara and all that is female to be Vema for this whole world movable and immovable is pervaded by these two bodies.

The worship of the Lingam was popularized in its present form by Shankara the Hindu revivalist who in his crusade against Buddhism had to make many concessions to popular superstitions so as to counterbalance the Buddhist ideal of equality. With his deep insight into human nature Shankara judged the power of sex cults correctly and popularized the worship of Mahadeva and Devi and had many temples built all over India where the worship of Shiva in the form of the Lingam was instituted. To placate the lower orders many stones were also invented of how Shiva assumed the form of a hunter, a Sudra fisherman or some other low caste man.

What was probably unashamed sex worship among the aborigines had to be symbolized and explained when the belief was incorporated into Hinduism. Hence we find many myths in the *Puranas* explaining how the worship originated. We have already noticed the story which purports to say that when Brahma and Vishnu started arguing about each other's priority there appeared before them Shiva in the form of the Lingam. In another myth it is related that while Shiva after the death of Sati was wandering like a lunatic he happened to pass through a forest where the wives of some hermits saw him and asked him the cause of his madness. Shiva told them that he had a loving wife whose death he was mourning. A gay young lady did not believe him and expressed astonishment as to how any woman could ever marry such an emaciated ill looking fellow and laughed at his story. The infuriated deity caught the woman and ravished her. Her husband came on the scene and imprecated a curse by the power of which Shiva came to be worshipped in the form of the organ of his lust.

A third story is that when the sage Bhrgu went on a visit to Shiva he was made to wait outside for a long time as Shiva was making love to his wife and the sage tired of waiting cursed Shiva to be worshipped as the Lingam.

Yet another account is that Shiva and Parvati in a romantic adventure strayed into a forest where some Rishis were practising austerities and were seen naked by the pious men who imprecated a curse by which Shiva came to be worshipped as the Lingam.

Lingams are of different shapes and the uninitiated would not understand their significance at all. It is some comparative and negative praise to the Hindus says Moor* that the emblems under which they exhibit the elements and operation of nature are not externally indecorous. Unlike the abominable realities of Egypt and Greece we see the Phallic emblem in the Hindu Pantheon without offence and know not until the information he extorted that we are contemplating a symbol whose prototype is indelicate. The external decency of the symbols and the difficulty with which their recondite allusions are discovered both offer evidence favourable to the moral delicacy of the Hindu character.

The cult of the Yoni is said to have originated from the place where that organ of Sati fell when her body was cut into pieces by Vishnu (see p. 23). Every place where a part of the body fell became sacred and a temple was built in honour of the relic. The Yoni is said to have fallen in Assam from where the worship spread all over India. Thus the myth of the origin of Phallus worship in Egypt and that of Yoni worship in India can be traced to a common source although the sexes have subsequently got mixed up.

The Yonijas (those who worship the Yoni) maintain that the feminine principle is anterior and superior to the male. It is said that Shiva and Parvati had once a dispute between them as to the superiority of the sexes and each one created a race of men. Those who were created by Shiva devoted themselves to the exclusive worship of the male deity and their intellects became dull their bodies feeble their limbs distorted and their complexions of different hues. The race created by Parvati on the other hand worshipped the female power and they became powerful virile and handsome. Mahadeva was enraged at the result and was about to destroy the Yonijas when Parvati interceded on their behalf the race was however exiled from their homeland.

Men who were excommunicated due to pollution such as that supposed to be caused by going overseas etc. were at one time made to be reborn through a metallic Yoni before they were re-admitted into the Hindu fold. In the case of rich people the symbol was made of gold which was after the ceremony given to Brahmins.

Clefts and rocks which resemble the Yoni and Lingam are also worshipped. Impotent men hope to gain virility by passing through such a cleft while barren women who wish to become mothers are particularly devoted to the worship of the Lingam.

* *Hindu Pantheon.*

While the Lingayats exclusively worship the Lingam and the Yonijas Yoni, the most popular form of sex worship is the symbol of coitus indicated by the Linga inserted in its appropriate receptacle, the Argha (literally a vessel) or Yoni. A ring at the bottom of a pillar is also indicative of the union of the two principles

While emblems of the Lingam and Yoni, used in sex worship, are not indecent, the same cannot be said to be the case with the decorative art of some of the temples in which the artists have left little to the imagination. But then, to the ancients sex was not what it is to modern pruders

It is also well known that many temples in India had till recently, their complement of Devadasis—slaves of the gods. While the ostensible functions of these women were to dance before the idols and generally devote themselves to the service of the gods, it cannot be said that they were exclusively devoted to their sacred duties. Abuses were rampant and many temples were no better than sanctuaries of license. But right minded Hindus were themselves the first to protest against this institution and at present there are few temples in India where Devadasis are overtly retained.

While sex worship is generally clothed in decorous forms and most of the devotees worship the principle symbolically, it must be mentioned that there is a 'left hand' sect of Saktas who worship sex realistically. The cult remains one of the most jealously guarded secrets of religion, and for obvious reasons it is quite impossible to get an authentic account of the true nature of the mysteries. The sacred literature which deals with this branch of Hinduism is known as *Tantras*. The Tantrics (as the 'left hand' Saktas are popularly known) hope to obtain salvation by means of Panchatatwas (the five Tatwas). Panchatatwas are vulgarly called the five M's (Makaras). The M's are (M' is the first letter of each word) Madya (liquor), Mansa (flesh), Matsya (fish), Mudra (corn) and Mathuna (sexual intercourse).

"The principle underlying the Panchatatwa worship appears to be that poison is the antidote of poison, and men must rise by those very things through which they so often lose their manhood. The *Kularnaya Tantra* declares 'As one falls on the ground one must lift oneself by aid of the ground'. The symbols chosen are very obvious ones, wine, the medicine, dispeller of care and source of merriment, flesh, nourisher of the body, fish the tasty giver of generative power, corn from the earth, and finally sexual intercourse speaking of the love and joy of creation."

Different forms of worship are mentioned in the *Tantras*. One is the well known Chakrapuja (circle worship). In Chakrapuja an equal number of men and women sit in a circle and partake of 'the sacraments'. Sexual intercourse is ordinarily permitted only between man and wife. In certain cases however, a man may have relations with a woman other than his wife, and in this case the woman remains his 'spiritual wife' ever afterwards.

In another Puja, a number of worshippers select "a woman of low caste or a prostitute and place her on a seat or mat, then bring boiled fish, flesh, fried peas, rice, spirituous liquors, sweet meats, flowers, etc. These offerings, as well as the female must next be purified by the repeating of incantations. To this should succeed the worship of the guardian deity. The female must be naked during the worship."

After thus seating the woman naked on a pedestal, the priest proceeds with the worship, the details of which we would better leave out.

It is laid down in the texts that "the worshippers must be pure in heart, free from desire and lust, and conscious that they are taking part in a sacrament the aim of which is to unite participants with Sakti, and to free them from the fetters of the ordinary man". There is, however, difference of opinion among scholars as to whether these injunctions are strictly adhered to or not.

The Tantrics recognize no caste. All are equal before the goddess.

In some of the Pujas the devotees have to remain naked throughout the ceremony. Adjoining the *Sanctum Sanctorum* is an apartment where the congregation strip themselves and keep their clothes. At the end of the worship every one takes the clothes one happens to lay one's hands on, and goes home in them. So complete is the recognition of equality and brotherhood in the sect.

To the credit of the Tantrics it must be mentioned that they made an attempt to abolish Sati before the advent of the British, and encouraged widow marriages. As a rule the conduct of the generality of the Tantrics, outside the sanctuaries of worship, is considered good. They hold the view that the female is superior to the male and lay down that no female victim should ever be sacrificed before the idol of Devi.

THE RADHA-KRISHNA CULT

This is a finer form of sex worship. In this cult, sex love is held as the symbol of the individual soul's yearning for union with the Universal Soul. The philosophy of the cult is identical with that of the *Song of Songs* of Solomon and the mysticism of Sufis.



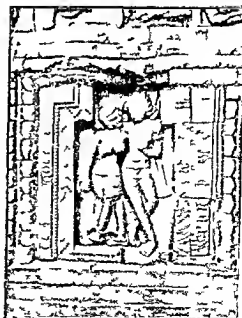
132 PARVATI EMBRACING THE LINGAM
(From *Elements of Hindu Iconography* by Gopinatha Rao)



133 WORSHIP OF THE LINGAM See p. 1
(From a painting by Mrs. Behnoo)



34 KRISHNA PLAYING ON THE FLUTE
See p. 71
(From Somnathpur Copy right
Archaeological Survey of India)



135 RADHA AND KRISHNA See p. 71
(Copyright Archaeological Survey of India)



136

KRISHNA AND THE GOPIS
(From Moore's *Hindu Pantheon*)

See p. 71

रासमञ्चल



137

RASALILA
(From Moore's *Hindu Pantheon*)

See p. 71

Except for a casual mention the *Chhandogya Upanishad*, the name of Krishna is not found in Vedic literature. In the *Mahabharata*, however, he is a prominent figure. In this epic he appears as a soldier and diplomat, and those accounts in it which are meant to defy him are considered interpolations. It is in the *Vishnu Purana* and the *Bhagavata* that we read the various legends that speak of his divine nature.

Krishna was probably the tribal god of some pastoral Rajput clan who came into prominence after the tenth century. By the eleventh century the worship of Krishna had become well-established on the bank of the Jumna, and from there spread throughout India. The great poet Jaya Deva did much to popularize the cult by his pastoral drama *Gita Govinda* in which he gave a mystic and poetic interpretation to the love of the Gopis for Krishna.

The scenes of the activities of the boyhood days of Krishna were the fields of Vrindavan, on the bank of the Jumna, where he played with the cow boys and danced with the Gopis. The Gopis, maddened by love of Krishna, enchanted by the melody of his flute, left their husbands and parents and danced and sported with the lord of their hearts in the arcadian fields of Vrindavan. When the full moon shone over the blue waters of the Jumna and the gentle spring breeze blew over the flower-laden trees of Vrindavan, Krishna stole into the groves and played on his flute. Hearing the love call of Krishna, the Braj girls (Gopis) left their sleeping husbands and went in search of him. When the ladies came, the lord of their hearts said, "I called you to show you the beauty of the Jumna and the groves on her banks shining in the silvery beams of the moon. You have seen. O Braj girls, the wonder of the moon playing on the ripples of the blue Jumna and enjoyed the breeze that blow from the cool waters of the river. Now go back to your husbands. The Gopis were heart broken at these cruel words. "Fie upon you, Krishna," they said in one voice, "you woke us up from sleep and stole our hearts and now you leave us in mid air as it were. You are cold and cruel and have cheated us. We care not for husbands or parents or children and have abandoned everything for your sake. Now grant us our desire."

Then Krishna smiled and danced with the Gopis. He multiplied himself and danced with each one of them, the Rasa Lila dance, and every lady thought that Krishna loved her most.

The Gopis' desertion of their husbands and parents is said to indicate the liberation of the soul from all earthly attachments.

Of all the Gopis Krishna loved Radha, Ayanagosh's wife, most. Ayanagosh's jealousy was roused and one day while Krishna was making love to Radha he surprised them. But before he came near enough, Krishna transformed himself into the goddess Durga and the man who came intent on murder went back a devotee.

In Jaya Deva's *Gita Govinda* the loves and jealousies of Radha, are graphically described. Radha, jealous and love-lorn, thus laments the absence of the beloved (she is speaking to her companion):

"Though he takes recreation in my absence and smiles on all around him, yet my soul remembers, him whose languishing reed modulates an air, sweetened by the nectar of his quivering lips, while his ear sparkles with gems, and his eye darts amorous glances—him whose locks are decked with the plumes of peacocks, resplendent with many coloured moons and whose mantle gleams like a dark blue cloud illumined with rain bows—him, whose graceful smile gives new lustre to his lips, brilliant and soft as a dewy leaf—sweet and ruddy as the blossoms of Bandhujiva, while they tremble with eagerness to kiss the daughters of the herdsmen—him, whose earrings are formed of entire gems in the shape of the fish Makara on the banners of Love—even the yellow robed god whose attendants are the chief deities of holy men and of demons—him, who reclines under a gay Kadamba tree, who formerly delighted me while he gracefully moved in the dance and all his soul sparkled in his eyes. My weak mind thus enumerates his qualities, and though offended strives to banish his offence. What else can it do? It cannot part with its affection for Krishna, whose love is excited by other damsels and who sports in the absence of Radha. Bring O my sweet friend that vanquisher of the demon Kesin to sport with me who am repairing to a secret bower, who look timidly on all sides, who meditates with amorous fancy on his divine transfiguration. Bring him, whose discourse was once composed of the sweetest words, to converse with me who am bashful on the first approach and express thoughts with a smile sweet as honey.

'That god, whose cheeks are beautified by the nectar of his smiles, whose pipe drops in ecstasy from his hands. I first saw in the grove encircled by damsels of Braj, who gazed on him askance from the corner of their eyes. I saw him in the grove with happier damsels, yet the sight of him delighted me. Soft is the gale that blows over yon clear pool, and extends the clustering blossoms of the voluble Asoka, soft, yet grievous to me is the absence of the foe of Madhu. Delightful are the flowers of the Amra on the mountain top while the murmuring bees pursue their voluptuous toil, delightful yet afflicting to me, O friend! is the absence of the youthful Kesava.'

Krishna comes to Radha but she, angry because of his prolonged absence, pretends to spurn his amorous advances Krishna then speaks

"Grant me but a sight of thee, O lovely Radha! for my passion torments me I am not the terrible Mahadeva a garland of water-lilies with subtle threads, decks my shoulders—not serpents with twisted folds, the blue petals of the lotus glitter on my neck—not the azure gleams of poison, powdered sandal wood is sprinkled on my limbs—not pale ashes O, god of love! mistake me not for Mahadeva, wound me not again, approach me not in anger, hold not in thy hand the shaft barbed with an Amra flower My heart is already pierced by arrows from Radha's eyes, black and keen as those of an antelope yet mine eyes are not gratified by her presence Her's are full of shafts, her eyebrows are bows, and the tips of her ears are sulken strings thus armed by Ananga (Kama) the god of desire, she marches, herself a goddess, to ensure her triumph over the vanquished universe I meditate on her delightful embrace, on the ravishing glances darted from the fragrant lotus of her mouth, on her nectar dropping speech, on her lips ruddy as the berries of the Vibha "

Radha half pacified thus tenderly reproaches him

"Alas! alas!—Go Madhava—depart Kesava; speak not the language of guile, follow her, O lotus-eyed god—follow her who dispels thy care Look at his eyes, half opened, red with waking through the pleasurable night—yet smiling still with affection for my rival Thy teeth, O cerulean youth! are as azure as thy complexion, from the kisses thou hast imprinted on the beautiful eye of thy darling, graced with dark-blue powder, and thy limbs marked with punctures in love's warfare exhibit a letter of conquest, written in polished sapphire with liquid gold "

I close this quotation illustrating the beauty of Indian mystic poetry with the following description of Krishna given in *Gita Govinda*

"His azure breast glittered with pearls of unblemished lustre like the full bed of the cerulean Yamuna, interspersed with curls of white foam From his graceful waist flowed a pale yellow robe, which resembled the golden dust of the water lily, scattered over its blue petals His passion was inflamed by the glances of her eyes which played like a pair of water birds with azure plumage, that sports near a full blown lotus on a pool in the season of dew Bright earrings, like two suns displayed in full expansion, the flowers of his cheeks and lips, which glistened with the liquid radiance of smiles His locks interwoven with blossoms, were like a cloud variegated with moon beams, and on his forehead shone a circle of odorous oils, extracted from the sandal of Malaya—like the moon just appearing on the dusky horizon, while his whole body seemed in a flame, from the blaze of unnumbered gems "

During the spring, people from all over India go on pilgrimage to Vrindavan It is believed that pilgrims with sufficient devotion can even now see visions of Krishna dancing with the Gopis in the groves of Vrindavan on moonlight nights

Although abuses do prevail the adherents of the Radha Krishna cult are decent respectable people. Many noble souls of India belonged to this sect and of these Mira demands particular mention This Rajput lady lived in the days of Akbar and travelled far and wide popularizing the cult and singing many ballads of mystic love She was particularly contemptuous of the ascetics of Shiva 'If living on water were to lead to heaven' says Mira, 'fishes and turtles would go to heaven before men, if feeding on leaves and nuts were of superior virtue, monkeys and cattle would be liberated first "

The Hindus are well aware that Krishna's midnight adventures with the Gopis are capable of interpretations other than the mystic In the *Bhagbata* a king asks a sage "How did the divine lord who became incarnate for the establishment of virtue and the repression of vice, practise its contrary, namely the corruption of other men's wives? "

The sage gives the following reply "The transgressions of virtue, and the daring acts which are witnessed in superior beings must not be charged as faults in those glorious persons as no blame is imputed to fire which consumes fuel of every description Let no one other than a superior being ever even in thought practise the same anyone who, through folly, does so, perishes, like any one not a Rudra drinking the poison produced from the ocean The word of superior beings is true and so also is their conduct correct Let a wise man observe their command, which is right These beings, O king, who are beyond the reach of personal feelings have no interest in good deeds done in this world, nor do they incur any detriment from the contrary How much less can there be any relation of good or evil between the lord of all beings, brute, mortal and divine and the creatures over whom he rules? "



138
KRISHNA DANCING ON KALIYA
(From *Moor's Hindu Pantheon*)



139 COWS LISTENING TO KRISHNA'S FLUTE
(Ivory from Trivandrum)



140 A HINDU LADY GIVING ALMS TO A
RELIGIOUS MENDICANT



141 YAMA PERSONIFICATION
OF THE RIVER JUNA
(Copyright Archaeological Survey of India)



142
SURYA
Sep 74
(From Santal
Pa ganas)



143 A HINDU ASTROLOGER CALCULATING AN ECLIPSE Sep 73
(From a painting by Sol jn.)



144 SURYA RIDING IN HIS CHARIOT Sep 74
(From Mook s Hindu Pantheon)



145 WORSHIPPING THE SUN
(From a painting by Mrs B lloo)

CHAPTER IX

THE SUN, MOON, EARTH AND PLANETS

"For in and out above, about, below,
'Tis nothing but a magic shadow show,
Played in a box whose candle is the sun
Round which we phantom figures come and go"

The Rubaiyat of Omar Khayyam

MYTHS about the heavenly bodies are numerous in Hinduism. While some of the fables are the wild offspring of imagination, others are allegoric of astronomic phenomena.

There is every reason to believe that the real causes of most of the ordinary astronomic phenomena were known to the ancient Hindus. They carefully watched the movements of the heavenly bodies and noted the changes of position of the sun and the consequent difference in the seasons. They could prepare calendars and correctly predict the dates of eclipses. All these speak well of their deductive and inductive abilities. But ancient Hindus had not that spirit of open enquiry that characterizes scientific research in our own times. Knowledge is power and the ancients kept all knowledge secret. The Brahmin never made public the wisdom supposed to be contained in the *Vedas*, and these could be read only by priests. The physician kept the knowledge of medicine to himself and imparted it only to his son or a favoured pupil. The same was the case with almost all branches of learning, art and craft. Apart from the obvious trade-jealousy involved, knowledge made public was feared to lose its supposed magic powers. Hence it is no wonder that the ancient astronomer kept his mysterious knowledge to himself and gave the people cock and bull stories about the phenomena of the heavens. Besides, it was difficult to explain to an ignorant public the true nature and causes of these phenomena. So he spoke in the language the people could understand.

Astrology, some people opine, originated from the observation of the moon's influence on the menstrual seasons of women. In an age when men looked for mystic causes even when obvious physical causes could give satisfactory explanations, the influence of such a distant body as the moon on humans certainly struck thoughtful men as mysterious. Besides such life-giving agents as the sun and moon on which the earth and all the creatures on it depend for sustenance, their mysterious rising and setting, the changes in their course and appearance, the cycle of the seasons and the earth's reaction to them, the glory of the Star-studded heavens, the blue expanse of the sky, all these cannot but inspire the thinking mind with a sense of some power in or behind them which is beyond the range of human comprehensibility. And ancient Hindus were a people who looked for mystery in the plainest thing.

THE SUN

The worship of the sun is very ancient and some scholars hold the view that all religions had their origin in sun worship. Vedic Aryans loved the brighter side of life and hence the sun was an important object of worship. In some hymns of the *Rig Veda* he is mentioned as the only god. The character and greatness of the sun is thus described in the *Rig Veda*:

"Behold the rays of Dawn, like heralds, lead on hugh
The Sun, that men may see the great all-knowing god
The stars slink off like thieves, in company with Night
Before the all-seeing eye whose beams reveal his presence,
Gleaming like brilliant flames to nation after nation
With speed, beyond the ken of mortals, thou, O Sun!
Dost ever travel on, conspicuous to all
Thou dost create the light, and with it dost illumine
The universe entire, thou risest in the sight
Of all the race of men, and all the host of heaven
Light-giving Varuna! thy piercing glance dost scan,
In quick succession all this stirring, active world,
And penetrateth too the broad ethereal space,
Measuring our days and nights, and spying out all creatures

Surya with flaming locks, clear sighted god of day,
 Thy seven ruddy mares bear on thy rushing car
 With these thy self yoked steeds seen daughters of thy chariot
 Onward thou dost advance To thy refulgent orb
 Beyond this lower gloom and upward to the light
 Would we ascend O Sun I thou god among the gods

In one place in the *Rig Veda* Surya (sun) is mentioned as Savitri wife of the moon But generally the sun is considered a male deity

The Hindu Triad is traced to the sun One of his name is Tṛyitenu (three-bodied) which signifies his triple capacity for "producing forms by his genial heat, preserving them by his light or destroying them by the concentrated force of his igneous matter"

In the *Puranas*, the sun is spoken of as an Aditya (son of Kasyapa and Aditi). The Adityas are twelve, Dhatri Aryamat Mitra Varuna, Indra Vivasvat, Pushan Parjanya Anshu Bhaga Twashti and Vishnu Of these Vishnu is considered the foremost and is, in some accounts identified with the sun Others maintain that the Adityas are different names of the sun indicative of his differing appearance in the twelve months

In the *Vishnu Purana* it is related that Visvakarma deprived the sun of an eighth part of his original brilliance in the manner narrated below

Surya married Sanjana daughter of Visvakarma After bearing him three children Sanjana found her husband's brilliance oppressive asked her handmaid Chhaya (shadow) to take her place and went away to a forest Chhaya did not disclose her identity and Surya did not notice the change for some years But one day Yama a son of Sanjana misbehaved and Chhaya imprecated a curse which immediately took effect Surya who knew that a mother's curse could not have effect on her child made enquiries and found out who his supposed wife was The angered luminary drove away Chhaya and went in search of Sanjana whom he found browsing in the forest in the form of a mare Surya now transformed himself into a horse and the pair lived like this for some time They, however, grew tired of their annual life reassumed their proper shapes and returned home Visvakarma to avoid a repetition of the incident, ground the sun upon a stone and deprived him of an eighth part of his brilliance with which he forged the discus of Vishnu the trident of Shiva and the lance of Kartikeya

The Suryavamsa (solar dynasty of kings) takes its name from the sun

The sun is represented in art as a dark red man with three eyes and four arms riding in a chariot drawn by seven horses (indicative of the seven days of the week) His charioteer is Arun (literally 'the rosy' meaning the dawn) Arun is the brother of Garuda, he has no legs

There is a sect who worship the sun as the Deity The numerous sects of orthodox Hinduism can, in fact, be resolved into four (1) Vaishnavas (those who worship Vishnu his consort, Avatara, Garuda and Hanuman) (2) Shaivas (who worship the various forms of Shiva his consort, sons and Nandi, the bull) (3) the worshippers of Surya and (4) those who worship all the three deities* Of these the Vaishnavas and Shaivas are the most numerous and the worshippers of Surya are negligibly few

The Gayatri the most important Mantra of the *Vedas* is addressed to the sun The text is given elsewhere The nature and power of the Gayatri are thus described "Nothing in the *Vedas* is superior to the Gayatri No invocation is equal to the Gayatri as no city is equal to Kasi (Benares) The Gayatri is the mother of the *Vedas* and of Brahmins By repeating it a man is saved By the power of the Gayatri the Kshatriya Viswamitra became a Brahmarshi (Brahmin saint) and even obtained such power as to be able to create a new world § What is there indeed that cannot be effected by the Gayatri? For the Gayatri is Vishnu Brahma and Shiva and the three *Vedas* †

* The orthodox division is into six sects i.e. (1) Vaishnavas (2) Shaivas (3) Shaktas (4) Ganapatyas (5) Saurapatas (those who worship Surya) and (6) those who worship all the deities worshipped by the five For convenience I have grouped (3) and (4) with (2)

§ When Brahma repeatedly refused to make Viswamitra a Brahmin Viswamitra in defiance of the creator started creating a new world by the accumulated power of his prolonged austerities He made the cocconut tree from the fruit of which he intended to make men's heads instead of the Rohita he made the fish Mrgala instead of the Kantala tree he made the Man dara instead of the goat made by Brahma he made the long-eared goat instead of the sheep created by Brahma he made the Dumba instead of the cold season rice he made the wet-season rice, instead of the legumes made by Brahma he made those which grow in the wet season. Brahma became alarmed at the success of Viswamitra's attempt and went to him in the form of a Brahmin and asked for a boon Viswamitra promised to grant him any boon desired of him and the Brahmin requested him to stop creating

† The *Vedas* were originally three, The *Atharva Veda* is a later addition

VIII

IX

VII

I

VI

VII

III

II

VI

I

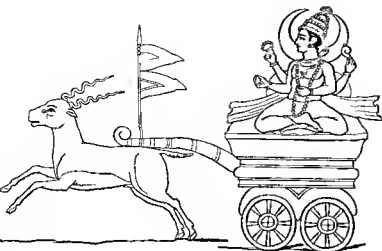
PLANETS AND SIGNS OF THE ZODIAC

PLANETS —(1) S rya (2) Br haspt (3) Ketu (4) Rahu (5) Budha (6) Mangal (7) Cha dra (8) San (9) Sukra
See p 76

SIGNS OF THE ZODIAC I Mेषा II वृषभ III मिथुन IV कर्क V मेषा VI कन्या VII तुला
VIII वृश्चिक IX धनु X मकरा XI कुम्भा XII मीनः

See p 75

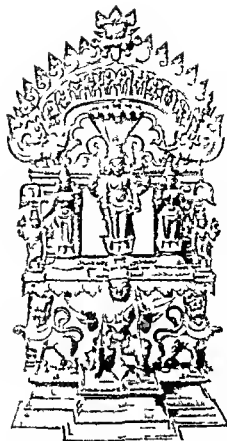
(From Moor's Hindu Pantheon)



147

CHANDRA
(From Moor's Hind. Pantheon)

See p. 76



148 VISHNU WITH LAL SHMI & PRITHVI
(M. d. r. M. e. m.) See p. 70



149

A HINDU HOLY MAN



150

REPEATING THE GAYATRI
(From a painting by M. S. Deo)

See p. 74

The mystic monosyllable 'AUM' (this is the correct spelling and not OM) is also traced to the sun. It represents the solar fire as well as the Trinity. "The first letter stands for the creator, the second for the preserver and the third for the destroyer." It is written inside a circle representing the orb of the sun and its representations are often worn by the Hindus as lockets. In the *Chhandogya Upanishad* 'AUM' is thus described: "The essence of all beings is the earth, the essence of the earth is water, the essence of water the plants, the essence of plants man, the essence of man speech, the essence of speech the *Rig Veda*, the essence of *Rig Veda* the *Sama Veda*, the essence of the *Sama Veda* the *Udgitha* which is AUM."

The Swastika is a solar symbol of Hindu origin. The word is Sanskrit and means "to be and well." It is a sign of munificence and indicates that "the maze of life may bewilder but the path of light runs through it."

The twelve signs of the Hindu zodiac are: Mesha (Aries, the ram), Vrishabha (Taurus, the bull), Mithun (Gemini, the twins), Kark (Cancer, the crab), Simha (Leo, the lion), Kanya (Virgo, the virgin), Tula (Libra, the scales), Virchika (Scorpio, the scorpion), Dhanu (Sagittarius, the archer), Makara (Capricorn, the goat), Kumbha (Aquarius, the water-bearer) and Meena (Pisces, the fish).

USHAS

Some of the most beautiful hymns of the *Rig Veda* are addressed to the goddess Ushas, personification of the Dawn. She is described as the daughter of the sky, sister of Night and wife of Surya. She travels in a shining chariot drawn by seven ruddy cows. One of the hymns addressed to Ushas runs as follows:

"Hail ruddy Ushas, golden goddess borne
Upon thy shining ear, thou comest like
A lovely maiden by her mother decked,
Disclosing coyly all thy hidden grace
To our admiring eyes, or like a wife
Unveiling to her lord with conscious pride,
Beauties which as he gazes lovingly,
Seem fresher, fairer, each succeeding morn."

Through years and years thou hast lived on and yet
Thou'rt ever young. Thou art the breath and life
Of all that breathes and lives awaking day by day
Myriads of prostrate sleepers as from death
Causing the birds to flutter in their nests
And rousing men to ply with busy feet
Their daily duties and appointed tasks
Toiling for wealth or pleasure, or renown."

In the *Puranas* Ushas is rarely noticed.

THE MOON

In Hindu mythology, the moon is a male deity. One of his names is Soma, and in the *Vedas* the word is used as the name of a plant from which the drink Soma was extracted. We will notice this character of Soma later.

In the *Puranas*, the moon is generally called Chandra or Soma. We have already related the legend of his birth from the mid-ocean. In another account he is said to be the son of Surya. A third story is that he is the son of Atri.

In the *Vishnu Purana* the moon is said to receive Amrita (nectar—representing light) from the sun and distribute it among the gods, men, animals and plants. "The radiant sun supplies the moon when reduced by the draughts of the gods to a single Kala with a single ray, and in the same proportion as the ruler of the night is exhausted by the celestials, it is replenished by the sun, the plunderer of the waters, for the gods Maitreya drink the nectar and ambrosia accumulated in the moon during half of the month and from this being their food, they are immortal. Thirty-six thousand three hundred divinities drink the lunar ambrosia. In this manner the moon with its cooling rays nourishes the gods in the light fortnight, the Pitris in the dark fortnight, vegetables, with the cool nectary aqueous atoms it sheds upon them, and through their development it sustains men, animals, and insects, at the same time gratifying them by its radiance."

The Hindus have a lunar zodiac divided into twenty-seven mansions called Nakshatras (asterisms). They are said to be Daksha's daughters whom Chandra married. Of these wives, Chandra was particularly fond of Rohini (Hyades), the fourth daughter of Daksha, and the other wives grew jealous of this pointed partiality and complained to their father. Daksha argued with his son-in-law who proved incorrigible, and in his anger cursed Chandra with a consumption that continued fifteen days at the end of which the ailing god repented and Daksha restored him to health in as many days. The meaning of the myth is obvious.

The Chandravamsa (lunar dynasty of kings) derives its name from the moon.

Chandra's criminal passion for Tara, wife of Brahaspati, the preceptor of the gods, led him into a good deal of trouble. He performed the Rajasuya sacrifice and secured from all harm by its power, abducted Tara.

In vain did Brahaspati entreat and the seven Rishis preach. The bold sinner refused to return the lady and Brahaspati appealed to Indra who decided to reclaim his preceptor's wife by force. Chandra was informed of Indra's intentions and he entered into an alliance with the Asuras. There was an indecisive action but Brahma made a last appeal to reason and asked Chandra to return the lady of Brahaspati. The moon had by now grown somewhat tired of Tara and he sent her back to Brahaspati. But the lady was found pregnant and Brahaspati would not accept her till the birth of the child. At Brahma's command Tara gave birth to the child immediately, but seeing the beauty and splendour of the babe both Chandra and Brahaspati claimed him. Tara was then asked to name the father of the child and after a good deal of coaxing she admitted that Chandra was his father. The enraged Brahaspati immediately cursed Tara and she was reduced to ashes. Brahma however revived her and after a purification ceremony Tara was received back by Brahaspati.

The trouble however did not end here. Varuna, father of Chandra (because of his birth from the sea the moon is said to be a son of Varuna, the sea god) felt ashamed of his son and disinherited him. But Lakshmi, Chandra's sister, requested Parvati to influence her husband to do something for her dishonoured brother. Parvati's suit was successful and Shiva, to exalt Chandra, wore him on his forehead. Thus ornamented Mahadeva went to a feast of the gods where Brahaspati saw the disgraced sinner thus honoured and objected to his presence among decent gods. There was an argument between Shiva and Brahaspati and the matter was referred to Brahma for settlement. The creator gave his verdict in favour of Brahaspati and Chandra was consequently forbidden entry into heaven and was asked always to remain in the sky.

Chandra is represented in art as a copper-coloured man. His banner is red. He rides in a car drawn by a pied antelope.

From the circumstance of the lunar month fixing twenty-eight days (a multiple of seven) the mystic number seven is traced to the moon. One comes across this number very often in the Hindu scriptures. There are seven Rishis, seven Manus, seven oceans and seven sacred rivers. There are seven days in the week. The divine mothers are seven. There are seven island continents in each of which (excepting the first and the seventh) there are seven kingdoms, seven mountains and seven rivers. The number of hells are seven or a multiple of seven. The Muruts are forty-nine, seven times seven. The Manvantaras are fourteen of which the current one is the seventh. The number is particularly sacred to Agni. He has seven arms, seven tongues, seven abodes and seven sources. Seven sacrificers worship him in seven ways. His fuels are seven and sages seven. Seven books of the *Samhita* are assigned to Agni. He has seven brothers.

The horses of Surya are seven and the cows of Ushas seven. There are seven groups of Apsaras. The height of Kumbhakarna was eighty-four leagues. Mount Meru rises 84,000 leagues above the earth. The circumference of Brahma's heaven, according to one account, is 14,000 leagues.

THE EARTH

In the *Vedas* and the *Puranas* the earth is often referred to as the goddess Prithvi. In the *Rig Veda* Dyau (the sky) is said to be her husband and in the *Puranas* Prithvi.

Prithvi was an Avatar of Vishnu, born of the arm of the dead body of Vena, a wicked king, whom the sages murdered on account of his tyranny. But ananelly succeeded Vena and the sages found that a wicked king was better than none. So they opened the thigh of Vena from which sprang forth a black demon. The wickedness of Vena thus leaving him, his arm was opened and Prithvi came out of the gaping arm. He married Prithvi but she refused to yield her treasures and there was a famine in the land. Prithvi decided to kill Prithvi and chased her. She took the form of a cow and fled to Brahma for protection. The creator refused her asylum but asked her to return to her husband and give him what he wanted. She returned and Prithvi beat and wounded her in memory of which all the races of men have ever since been wounding her with ploughs, spades and other implements of agriculture.

Prithvi was obviously the inventor of agriculture among Indo-Aryans, as the myth so clearly indicates.

In course of time Prithvi came to be considered a symbol of patience, bearing all the misdeeds of men without complaint. She is said to be the example of correct behaviour, as she returns good for evil and gives those who tear her bowels the desirable treasures of the earth.

The earth is often represented as a cow.

THE PLANETS

The planets are said to be nine. They are (1) Ravi (the Sun), (2) Chandra (the Moon), (3) Mangala (Mars), (4) Budha (Mercury), (5) Brahaspati (Jupiter), (6) Sukra (Venus), (7) Sami (Saturn), (8) Rahu (Dragon's head, the ascending node) and (9) Ketu (Dragon's tail, the descending node).



151 HANUMAN Sep 90
(Copper S India)



152 SANI OR THE PLANET SATURN Sep 9
(Ind an Antiquities)

woman Buddha now saw her and married her. After the birth of a son, however, Ila wished to become a man and procreated Vishnu. Caught between the curse of Parvati and the blessing of Vishnu Sadyumna remains a woman for one month as a man for the next.

Budha by himself is neither a "malefic" nor a "benefic". His influence on persons born under him is dependent upon his association with other planets.

(5) *Brahmaspati* (Hence Brahmaspativara, Thursday) *Aswatha* (*Ficus religiosa*) is sacred to him. His image is a "piece like the lotus."

Brahmaspati is a "benefic." If a man be born under this planet he will be endowed with an amiable disposition, possess palaces, gardens, lands, and be rich in money and corn. He will possess much religious merit, and have all his wishes gratified. Brahmins, however, will not be so fortunate as members of others castes for Brahmaspati, being a Brahmin, does not wish to exalt those of his own caste.

6 *Sukra* (Hence Sukravara, Friday) He is the son of Bhrgu and is also called Ushanas. He is the preceptor of the Asuras and knows the incantation for bringing the dead back to life. He is blind in one eye. This affliction was caused by Vishnu. When Vishnu assumed the form of a dwarf and went to Bali for three paces of land (see page 13) Sukra understood who the dwarf was and asked Bali to send him away. But regardless of all consequences Bali decided to grant the request of the Brahmin, and as a ratification of the gift, the priest was asked to read the customary formula and pour out the sacred water from a vessel. Sukra determined to prevent the ruin of his master, entered the water by his magic powers, and the water was held up in the vessel. Vishnu saw through Sukra's trick and dropped a straw into the vessel, which entered the sage's eye. Sukra now came out of the water, blind in one eye.

Sukra is the most auspicious of all the planets. A person born under his influence "will have the faculty of knowing things past, present and future. He will have many wives, a kingly umbrella (an emblem of royalty) and other kings will worship him."

The Urumbasa is sacred to Sukra and his image is a "square piece of silver."

7 *Sani* (Hence Sanivara, Saturday) The *Sami* (*Mimosa alba*) is sacred to him and his image is an iron scimitar.

Sani is the son of Surya and Chhaya. He is represented as a lame, uncouth, black man clad in black garments. He rides on a vulture. He is a "malefic among malefics," and Hindus dread his influence above everything else. All misfortunes and calamities are traced to him. A person born under Sani "will be slandered, his riches will be dissipated and his son, wife and friends destroyed, he will live at variance with others and endure many sufferings."

In the reign of King Dasaratha, it is related, Sani threatened a very inauspicious conjunction which if allowed to take place, would have led to the destruction of the earth. Even the members of the Trinity could not alter the course of the evil planet. In this predicament Vasushta asked Dasaratha to attack the planet and make him change his cursed course. Dasaratha undertook to perform the difficult task and after a violent conflict subdued Sani and averted the catastrophe.

8 *Rahu* and (9) *Ketu*. Blades of Durva grass are sacred to Rahu and those of Kusa to Ketu. The image of Rahu is an iron Makara (a mythical fish) and that of Ketu an iron snake.

The myth of the origin of Ketu from Rahu and the story of the latter's enmity with the sun and moon have already been narrated. Rahu is the son of Brahmaspati begotten on an Asura lady.

Rahu and Ketu are "malefics." If a person is born under any one of them, "his wisdom, riches and children will be destroyed, he will be exposed to many afflictions and will be subject to his enemies."

THE STORY OF DHRUVA (THE POLE-STAR)

Once there lived a King. He had a son named Dhruva born of his chief wife Sumiti. But the king had a younger wife on whom he doted. This queen got the king completely under her power, and had Sumiti and her son exiled into a forest.

When Dhruva was seven years of age, one day he asked his mother, "Mother dear, who is my father?" Sumiti wept and told him that he was a king's son and that his father was still alive. The boy asked for permission to visit his father and the fond mother blessed him and sent him to the king.



153 GARUDA WITH A NAGINI Sep 87
(Tom San, hao Ind an Mu cum Calcutta)



154

HANUMAN
(From Moot a Hindu Pa en)

Sep 80



155 LAJSHMANA WOUNDED
Sep 82



156 HANUMAN BRINGING THE
HILL WITH THE MAGIC HERB
(Photos K. A. L. Rao) Sep 82



157 BHIMA LIFTING HANUMAN'S
TAIL Sep 82

CHAPTER X

ANIMALS AND BIRDS

Everything that lives and grows is inseparably related to the immense universe in which humans are indeed a small part. Hence consciously or subconsciously if we love anything we must love animals.

Bryan Holme *A Book of Animals*

In ancient India there were regular colonies of men who gave up the bustle of city life and retired into the forest to live the contemplative life in the idyllic atmosphere of woods, hills and mountain streams. These sages wrote the *Puranas* and epics. They lived in intimate contact with animals and birds and for them these were not dumb creatures of blind instinct but intelligent beings more or less the kith and kin of humans. Hence we find that in most of the Hindu scriptures animals and birds occupy a place as important as humans. The age the *Ramayana* represents is particularly known as the animal epoch. In this epic of Valmiki animals and birds are treated not only as humans but are even deified. Pantheism and the doctrine of metempsychosis endorsed these beliefs and gave them a philosophical interpretation.

Nor was the similarity between man and the ape lost upon the ancients. Of all the animal myths in Hinduism those that deal with humans are the most important. In the *Ramayana* the races that aided Rama are called monkeys and bears. This probably indicates the arrogance of the Aryans and their contempt of the aborigines of South India. But the monkeys of the *Ramayana* period were in no way contemptible beings. They were truthful and loyal allies and as hard fighters as the gods or Asuras. One of them was deified and is to this day worshipped together with Rama and Sita or alone.

In the *Ramayana* it is related that the monkey heroes were sons of gods begotten on simian females for the express purpose of helping Rama. When Vishnu decided to incarnate himself as Rama he said to the other gods. From the bodies of the chief Apsaras, the Gandharvas, the daughters of the Yakshas and the Hydras, from the bears, the Vidyandhars, the humans and the female monkeys—procreate sons, none formed in power equal to yourselves. From my mouth wide gaping has Jambavan the mighty bear been produced. The celestials accordingly produced a progeny of sylvan heroes, monkey formed. Tapana (the sun) supremely fervid begot Sugriva. Indra gave birth to Bah, sovereign of the simian tribes in splendour equalling his illustrious sire. Brabhaspati produced the wise, the peerless Tara, the mighty ape chief in renown amidst the monkey tribe, the son of Kubera was the fortunate Gandhamadana. Viswakarma begot the mighty ape by name Nala, the son of Pavaka (Agni) was Nila, the fortunate resplendent as the fire, the hero surpassing in energy, fame and valour. Varuna was the parent of the monkey Sushena, the son of Marut was Hanuman, the fortunate, destructive as the thunderbolt as swift as Garuda, excelling in wisdom amidst the chief monkeys.

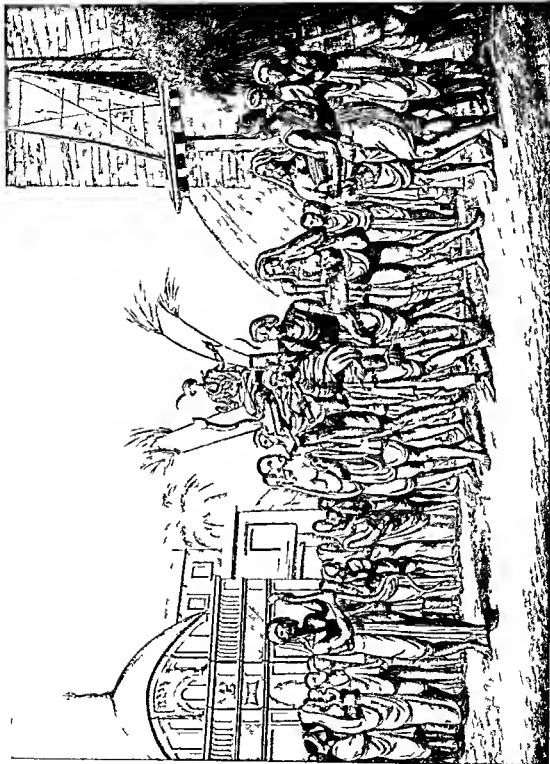
Thus were produced by millions monkeys able to assume any form, the great leaders of the simian tribes begot also a race of heroic monkey chiefs, a numerous host ready to destroy the ten-headed Ravana, heroes of boundless energy in size equal to elephants or mountains, incarnate in haughtiness and might equalling the tiger and the lion, able to wield in combat rocks and mountains and tremendously annoy the enemy with their tails and teeth, skilled in every kind of weapon they could remove the greatest mountains, pierce the stoutest trees and in swiftness put to shame Samudra, the lord of rivers, causing him to overflow his bounds, and mounting in the air seize the very clouds, they could seize inebriated elephants and with their shout cause the feathered songsters to fall to the ground. For the sake of assisting Rama was the earth covered with these mighty simian chiefs, in appearance resembling the assembled clouds and in size appalling all with terror.

HANUMAN

He was the most powerful of the monkey chiefs. Hanuman's loyalty to Rama has become proverbial and he is held up as the symbol of faithfulness and self-surrender. He is the ideal of the perfect servant, the servant who finds full realisation of manhood of faithfulness of obedience, the subordinate whose glory is in his own inferiority.

When Rama on his return to Ayodhya asked Hanuman what boon he desired as a reward for his great service, the faithful monkey only asked for permission to live so long as the story of Rama would be told in this world. The boon was granted and it is believed that Hanuman still lives in some inaccessible mountain.

Hanuman was born of an Apsara who, due to a curse, had been transformed into a monkey. In one account of his birth it is said Hanuman's mother was impregnated by a cake. The story of this cake is that



Dasaratha who inadvertently killed a Brahmin performed a sacrifice in expiation, and on the advice of the sage Vasishtha made three cakes out of the ghee, sugar and rice used in the sacrifice, and gave a cake to each of his wives so as to beget children as, at that time, he had none. Kaikeyi, the favourite wife, served last as she was the youngest, but this lady took it as a slight and looked at the cake in her hand with disdain. A kite made a swoop and carried off the cake. This kite flew over a mountain where Anjana, the Apsara monkey, was praying to Shiva for progeny, and dropped it in her hand. Shiva appeared before Anjana and asked her to eat the cake, this she did, and conceived Hanuman.

According to this story, the function of Marut, the wind god, (whose son Hanuman is reputed to be) was confined to directing the cake in its fall to Anajana's hand.

It may be mentioned here that Kaikeyi repented of her misconduct and the two cakes were shared among the three ladies.

Another account of Hanuman's birth is that while Anjana was wandering in the forest, the wind-god saw the beautiful damsel and ravished her. After everything was over, Anjana protested, but Marut pacified her by observing that a son would be born to her and that he would be great.

Wild tales of Hanuman's physical strength are told. He could course through the sky with the swiftness of wind, assume any size he pleased, uproot trees and lulls and make himself invisible. He himself speaks of his might as follows:

"Sprung from that glorious Father, I
In power and speed with him may vie
A thousand times, with airy leap,
Can circle loftiest Meru's steep
With my fierce arms can stir the sea
Till from their beds the waters flee
And rush at my command to drown
This land with grove and tower and town

I through the fields of air can spring
Far swifter than the feathered king
And leap before him as he flies
On sounding pinions through the skies
I can pursue the Lord of Light
Uprising from the eastern height,
And reach him ere his course be sped,
With burning beams engarlanded."

As soon as he was born, Hanuman felt hungry, the mother's breast could not satisfy his fierce hunger and looking about for something edible the babe saw the rising sun which he mistook for a fruit and leapt into the sky to catch it. The terrified luminary took to flight and Hanuman chased him into Indra's heaven. Indra hurled a thunderbolt on Hanuman which wounded him in the jaw and felled him to the earth. The wind god, bent upon avenging his son, entered the stomachs of all the gods and they were afflicted with colic. The ailing Indra now apologized to Pavana (a name of the wind god) and granted Hanuman a boon of immortality, then Pavana left the gods who were relieved of their pain.

In the search for Sita, Sugriva, the monkey king, divided his army into four divisions and sent each division to search one of the four directions. Hanuman was specially selected to take charge of the southern division as, from available evidence, it was surmised that Ravana had carried off Sita southwards. He was also given the signet ring of Rama. The monkeys had but a hazy notion of where Lanka was, nor could they be sure that Ravana had carried off Sita to Lanka and nowhere else. So Hanuman and the monkeys made a vigorous search in the sector under their charge till they came to the ocean. Here was an element the simians dreaded. They sat dejected in the woods near the seashore not knowing what to do. Then they saw Sampati, the vulture, brother of Jatayu and the bird told them of Lanka, its fortifications, and its distance from the sea. But who would cross the sea? "One monkey said he could bound over twenty leagues, and another fifty, and one eighty, and Angada, son of Bali, could cross over a hundred but his power would not avail for the return." Now an old monkey related to Hanuman the feats of his childhood and observed that he (Hanuman) could jump over to Lanka and back if he would only realize his strength and divine origin. Hanuman meditated, drew strength from his meditation and felt confident of performing the task. He climbed to the top of the mountain Mahendra, shook his powerful body which began to increase in size and, when he felt he was equal to the task, roared like thunder and hurled through the sky "like a mountain, his flashing eyes like forest fires, his lifted tail like Sakra's hammer."

While he was coursing through the sky, a Rakshasi named Saurasa opened her mouth to swallow him. The width of her distended mouth was one hundred leagues. Hanuman suddenly contracted himself to the size of a thumb, entered her mouth, assumed his vast form again and came out of her right ear, leaving her a ponderous carcass that crashed into the sea.

On reaching Lanka, Hanuman reduced his size to that of a cat and wandered over the forts of Lanka. He saw the marvellous palaces of Ravana, built by Visvakarma himself. He even stole into the gaily decorated

bedchamber of Ravana where he saw the king of Lanka sporting with the beautiful Mandodari (his chief wife) and several other ladies

After many adventures and hair-breadth escapes in the well guarded palaces and pleasure groves of Ravana, Hanuman at last saw Sita, and delivered his message. He also destroyed the park of Ravana, set fire to Lanka, as mentioned elsewhere, and returned to Rama

In the battle of Lanka, Rama and Lakshman were mortally wounded by the Rakshasas and nothing but the leaves of a herb that grew in the Himalayas could restore them to health. Hanuman was despatched to bring the herb. But Ravana had promised half his kingdom to anyone who could kill Hanuman, and Kalanemi, an ambitious giant, flew over to the Himalayas in advance of Hanuman and invited this hero, when he reached the mountain, to dinner. An Apsara whom Hanuman had accidentally released from the effect of a curse, told him who his host was, and Hanuman caught Kalanemi by the leg and "whirled him through the air to Lanka where he fell before the throne of Ravana." After thus disposing of Kalanemi, Hanuman began to look for the herb. But due to a machination of Indra he experienced some difficulty in distinguishing the herb and hence he tore down the whole hill and flew with it towards Lanka. While he was passing Ayodhya, the cyclone his course generated was mistaken by Bharata for the work of some evil spirit, and this king let fly an arrow which brought Hanuman down. Grieved at his mistake Bharata told Hanuman that he could rocket him to Lanka by means of another arrow, which offer the hero declined. Hanuman flew on his own strength with the hill, but on nearing Lanka saw, from his elevated position the moon about to rise. As the herb could have effect only before moon-rise he swallowed the moon, reached Lanka in time and revived the wounded heroes.

Many more astounding tales of Hanuman's prodigious strength are told which, for wild exaggeration, have no parallel in the whole realm of mythology.

In the *Mahabharata* is an interesting account of a meeting between Hanuman and his half-brother Bhima (Bhima was born of Kunti by the power of Pavana, the wind-god). After Rama's death, Hanuman was living in a mountain fastness spending his days in contemplation of his great master. Bhima, in his search for a mythical flower Drupadi wished to possess, happened to pass this forest and saw an old monkey sleeping across his path. He haughtily asked the monkey to get out of his way. The monkey wished to know who he was. Bhima gave a boastful account of himself and the greatness of the Pandava heroes, upon this, the monkey asked him how such wonderful people happened to wander in the forests without a kingdom and how the beloved wife of such heroes was suffered to be insulted by Duryodhana. Bhima disdained to make answer but asked the monkey to clear the road. The monkey said that he was a king and requested Bhima to step across him. But Bhima would not do this, because he said, of his respect for his brother Hanuman who was a monkey. Nor would he pass him by the head side. After some argument Bhima agreed to pass by the tail side, but as he started to pass the tail this appendage of the monkey began to lengthen. After walking along the tail for about a league Bhima decided to lift it up with his club, which weapon, however, broke in the attempt. Now the Pandava knew he was dealing with no ordinary ape and he came back to Hanuman and asked him respectfully who he was. Hanuman smiled and disclosed his identity. He entertained Bhima with many tales of ancient days, and described to him the feats performed by the monkeys in the Ramayana battle. Bhima requested Hanuman to show him the form he had assumed for jumping over to Lanka. Hanuman now stood up and began to increase in size, but before he reached his full stature Bhima got frightened of the enormity of the form, fainted and fell down. Hanuman assumed a smaller size, revived his brother, gave him directions as to how to get the flower he was seeking and sent him on his adventurous task.

Hanuman was famous not only for his physical strength but also for his learning. "The chief of the monkeys," says the *Ramayana*, "is perfect. no one equals him in the Shastras, in learning, and in ascertaining the sense of scriptures. In all sciences, in the rules of austerity, he rivals the preceptor of the gods." Rama when he first met Hanuman in Sugriva's residence was much impressed by the learned discourse of Hanuman. He says:

"One whose words so sweetly flow,
And in his well trained memory store
The whole *Rig-Veda* needs must know,
The Yajush and the Saman's lore

He must have bent his faithful ear
For his long speech how well he spoke?
All grammar's varied rules to hear,
In all its length no rule he broke."

Hanuman is widely worshipped in India especially by the lower classes. In memory of his services to Rama, monkeys are held sacred. In many Indian cities they boldly roam about streets and public parks, molesting passers by.

SUGRIVA

Sugriva was the son of Surya and king of the monkeys. When Rama was wandering in the forest in search of Sita, he happened to slay a giant named Kabandha who, in grateful return for the liberation of Rama, bad thus given him, told him of Sugriva, and advised him to form an alliance with this king of the monkeys who was then living in exile. Kabandha thus describes Sugriva:

" Lord of the Vanars, just and true,
Strong, very glorious, bright to view,
Unmatched in counsel firm, and meek,
Bound by each word his lips may speak,
Good, splendid, mighty, bold and brave,

Wise in each plan to guide and save
His brother, fired by lust of sway,
Drove forth the king in woods to stray,
In all thy search for Sita, he
Thy ready friend and help will be "

Rama found Sugriva, Hanuman and some other monkey chiefs dwelling in exile on a hill called Rishya-mukha. He made an alliance with Sugriva, killed the usurper Bali and restored the kingdom to its rightful owner.

After regaining his kingdom Sugriva forgot all about Rama and Sita, and spent about a year in sport and merry making and Rama had to send Lakshman to him with a peremptory command before Sugriva would despatch his monkeys to look for Sita. Once he launched the campaign, Sugriva pursued it, as we have seen, with vigour and energy.

In the battle of Lanka he performed feats of valour comparable to those of Hanuman. As soon as Sugriva saw Ravana, the intrepid monkey sprang upon his head, tore his crown and dashed it to the ground. The two had a wrestling bout in which Sugriva got the worst of it and just escaped with his life. He was all but killed by Kumbhakarna. This monster toro a mountain and hurled it on Sugriva who, struck by it, fell senseless on the ground. Kumbhakarna picked him up to swallow him but in the meantime Sugriva regained consciousness, bit Kumbhakarna on his thigh and made good his escape.

Sugriva killed many Asura generals. Kumbha and Nikumbha met death at his hands. Squint-eye and Big belly were also killed by Sugriva.

After Rama's victory, Sugriva, his wife, Hanuman and many other monkeys accompanied the hero to Ayodhya from where, after the coronation and a month's feasting, they returned to Kishkindha, their native land.

BALI

This monkey was the son of Indra and half brother of Sugriva. He usurped the throne and drove Sugriva into exile.

He was obviously more powerful than Sugriva and Hanuman, and it is not clearly explained why Rama decided to seek the aid of Sugriva and not of Bali. Probably Rama did not think it proper to make an alliance with an usurper. Or was it because of the clearly traceable animosity of Valmiki towards Indra that he decided not to make his son Bali participate in the battle for Lanka?

It is said that Ravana lay twelve years in the coils of Bali's tail unable to extricate himself. This mishap to Ravana was caused by a machination of Narada. This sage one day visited Ravana and the king of Lanka offered him a seat which he kicked into position with his feet. Narada noticed the slight but evinced no anger. On the contrary he smiled delightfully, took his seat, gave his host all the news of the three worlds and began to sing the praise of Ravana. Ravana asked Narada why he had given up singing the praises of the gods and took to the worship of the king of Lanka instead. Narada observed that there was no point in worshipping the gods who were the slaves of Ravana. This king was now mightily pleased, started enumerating his various exploits and asked Narada if in the three worlds there was anyone greater than himself. Narada said there was none, but casually observed that while he was passing Kishkindha he heard the monkey king Bali boasting that he could lay Ravana low by one blow of his right hand. The infuriated Asura immediately got his car Pushpaka ready and, with Ravana, flew to Kishkindha to chastise the unpertinent monkey. On reaching Kishkindha, Ravana found that Bali had gone to the Southern Ocean for his morning ablutions and directed his car southwards. He descended on the beach of the Southern Ocean and saw Bali sitting with his face towards the sea. He appeared like a mountain over looking the sea. The sight of Bali somewhat cooled the ardour of Ravana, but Narada infused courage into him by observing that mere hugeness was nothing compared to agility, and asked him to advance and pull the monkey by the tail. Ravana advanced cautiously and caught hold of Bali's tail. Bali, undisturbed in his ablutions, tied Ravana's hands with his tail. The king of Lanka now heaved hard to extricate himself, pressing his heads against Bali's rump. Bali wound his tail round Ravana's heads and legs and,

with him, jumped to the Northern, Western and Eastern Oceans and returned to Kishkindha. Twelve long years did Ravana remain in Bali's tail, at the end of this period Bali, in a moment of large heartedness, liberated Ravana and sent him to Lanka with a warning.

Bali, by his occult powers could extract half the strength of any person whom he cared to look at. Hence all who fought a face to face battle with Bali lost half their strength which Bali gained and no one could defeat him in a straight fight. Rama killed him by a strategy which was not considered strictly honourable. He asked Sugriva to challenge Bali and hid himself behind a tree and while the two were fighting and Sugriva was getting the worst of it Rama shot the arrow which mortally wounded Bali. Bali resented the cowardly act. He thus reproaches Rama.

"What fame from one thou hast not slain
In front of battle, canst thou gain
Whose secret hand has laid me low,
When madly fighting with my foe?
I held that thou wouldst surely scorn
To strike me as I fought my foe

And thought not of a stranger's blow
But now thine evil heart is shown,
A yawning well with grass overgrown,
Thou wearest virtue's hodge, hut guile
And meanest sin thy soul defile."

Rama gives the weak explanation that Bali was fated to be killed by him. The great monkey reconciles himself to his fate, and dies blessing his slayer.

Bali's son, Angada, fought on the side of Rama and distinguished himself in the battle of Lanka.

JAMBAVAN

This king of the bears was born of Vishnu. The part he played in the battle of Lanka was not so note worthy as that of Hanuman or Sugriva. After the victory Rama granted him a boon by which he could be killed only by Vishnu. Like Hanuman he outlived the Tretayuga but was killed by Krishna in the Dwaparayuga. The following is the story of his death.

Satrajit, a Yadava who dwelt in Dwaraka by a rigorous course of austerities, obtained the solar gem Syamantaka from Surya which yielded him eight stones of gold a day. Krishna happened to see the gem and expressed a desire to possess it. Satrajit, for obvious reasons, did not like to part with it and gave an evasive reply. Soon after this Prasena, Satrajit's brother went out on a hunting expedition wearing the gem. Prasena strayed away from the main party, and was killed by a lion which took the gem and went about the forest wearing the brilliant hooty. Jambavan who was living in a cave in the forest happened to see Syamantaka and he killed the lion and took possession of the gem.

But wild rumours spread in Dwaraka. Satrajit told people that Krishna had once asked him to make a present of the gem to him, and circulated rumours by which Krishna came to be believed as the murderer of Prasena. Krishna decided to find out the real cause of Prasena's death and clear his conduct. With a party of followers he set out on the trail of Prasena and guided by the hoof prints of his horse, reached the place where Prasena was killed by the lion. Thence he followed the foot prints of the lion and came upon the forest in which that animal was killed by the bear. He started on the trail of the bear and reached the mouth of the cave where Jambavan lived. Krishna asked his followers to remain outside, and entered the cave. Jambavan challenged the intruder, and the two fought fiercely in the cave for twenty-one days at the end of which Jambavan was mortally wounded. Realization now dawned upon the bear and he recognized in Krishna his master Rama. He surrendered the gem, gave his daughter in marriage to Krishna and died singing the praises of Vishnu.

Krishna with his party returned to Dwaraka and gave the gem to Satrajit. This slanderer begged to be pardoned and by way of expiation gave his daughter Satyabhama in marriage to Krishna.

In addition to the above described, many other simian demigods are mentioned in the *Ramayana*. Nala,* son of Visvakarma, was the engineer who planned the construction of the bridge. He was as good a craftsman as his renowned father. Sushena, son of Varuna, was a physician, and it was he who told Hanuman of the magic herb that restored Rama and Lakshman to health.

None of these monkeys is, however worshipped. That honour belongs solely to Hanuman.

THE COW

The cow does not appear to have been particularly sacred in the Vedic times. References in the *Vedas* and even in the epics indicate that beef was considered by ancient Hindus a desirable item of food. There are

* This monkey is not to be confused with Nala hero of the story *Nala and Damayanti*.



THE BANIAN TREE

(From a painting by So Jins)

passages in the epics which describe how even holy sages entertained their guests with beef and venison. The slaughter of cows was probably prohibited for the advancement of agriculture at a time when this was a difficult occupation and men had to be compelled to take to it and leave off their ancient habit of killing cattle and feeding on their meat. Or was cow worship imported into India from the banks of the Nile?

Whatever the origin of the worship the cow is at present held to be a sacred animal by the Hindus. She is not only venerated but actually worshipped as a goddess. According to current orthodox beliefs Gohatya (killing a cow) is as great a sin as Brahmahatya (killing a Brahmin). The dung and urine of the cow are also held sacred and are supposed to possess cleansing and magical properties. The ashes of cow-dung are often used to put sectarian marks.

The donation of a cow to a Brahmin is an act of great merit. This form of charity is attended by a religious ceremony at the end of which the officiating priest holds the tail of the animal and recites the following prayer:

1. May the goddess who is the Lakshmi of all beings and resides among the gods assume the shape of a milch cow and procure me comfort.

2. May the goddess who is Rudrani in a corporeal form and who is the beloved of Shiva assume the shape of a milch cow and procure me comfort.

3. May she who is Lakshmi reposing on the bosom of Vishnu she who is the Lakshmi of the regent of riches she who is the Lakshmi of kings be a boon granting cow to me.

4. May she who is the Lakshmi of Brahma she who is Swaha the wife of fire she who is the exerted power of the sun moon and stars assume the shape of a milch cow for my prosperity.

5. Since thou art Swadha the food of them who are the chief among the manes of ancestors and Swaha the consuming power of them who eat solemn sacrifices therefore being the cow that expiates every sin procure me comfort.

6. I invoke the goddess who is endowed with the attributes of all the gods who confers all happiness who bestows abodes in all the worlds for the sake of all people.

7. I pray to that auspicious goddess for immortality and happiness.

Persons strict in their devotions daily worship the cow early in the morning before going on their daily duties. First they throw flowers at her feet then feed her with grass saying O Bhagvati (goddess) eat! then walk round her seven times and make obeisance to her.

The cow together with the Brahmin was created by Brahma on the first day of Vaisakh (April-May) and hence this day is sacred to her.

One of the heavens is named after the cow.

The boon granting cow Saurabhi as already related rose from the milk ocean. There is some confusion as to her nature and identity. Kamadhenu Nandini and Shabala are said to be her different names in some accounts while others maintain that they are her daughters.

The milch cow with her calf is a favourite subject with Hindu artists and she is symbolic of felicity and plenty.

Nandi Shiva's bull is an object of worship among the Shaivas.

THE HORSE

Although the horse is very frequently mentioned in the *Rig Veda* this animal has never been an object of worship. But Aswamedha (horse sacrifice) is the greatest sacrifice a king can perform. Only those monarchs who aspire to universal dominion can perform it. Prior to the performance of the sacrifice a horse with auspicious marks is let loose to wander at will for a year. An army follows the horse and anyone who stops the horse is considered an enemy and his act a challenge to the owner of the horse. He has to be conquered. After a year the horse is led back and a grand sacrifice and feasting take place.

Rama in the Tretayuga and Yudhishtira in the Dvaparayuga performed this sacrifice and were acclaimed world victors.

THE DOG

The connection between death and the dog has already been noticed. Although the dog is now considered by the Hindus as an unclean animal in a hymn of the *Rig Veda* Surya himself is identified with the dog. The hymn runs thus

He (the sun) flies through the air looking down upon all beings we desire to do homage with Havas to thee (who art) the majesty of the heavenly dog

In the waters is thy origin in heaven thy abode in the midst of the sea and upon the earth thy greatness That which is the majesty of the heavenly dog under that form we worship thee with this Havas.

The following popular story is told of how the dog came to be the servant of man

Brahma created the dog and sent him to the earth with a command to serve the most powerful creature on earth. The dog wandered in the forests of the earth and came upon the elephant. Seeing his ponderous form the dog very naturally took him for the mightiest creature on earth and requested him to accept him as his servant. The elephant readily agreed. But when night fell the wind blew and leaves rustled the dog barked. Dog said the elephant do not bark. This is the hour of Night and the lion is abroad if he hears you he will kill you. Then said the dog the lion is more powerful than you. And he left the elephant and went to the lion. The lion accepted him as his servant. But when night fell the wind blew and leaves rustled the dog barked. Dog said the lion do not bark. This is the hour of Night and the hunter is abroad. If he hears you he will kill you. Then said the dog the hunter is more powerful than you. He left the lion and went to the hunter. At night when the wind blew and leaves rustled the dog barked and the hunter approved of it. Hence the dog stayed with the hunter.

THE CAT

This animal is the charger of Shashiti a goddess of some local importance in Bengal and is hence sacred to her. The story is told of a Brahmin girl who stealthily ate food and when enquiries were made accused a cat of the theft on account of which she lost her eight children. On performing a propitiatory ceremony in honour of Shashiti's cat the goddess restored the children to her.

A cat crossing one's path is considered an ill-omen and a devout Hindu would rather return home than continue his journey along the same path.

SERPENTS

That feeling of dread and repugnance towards venomous reptiles universally inspired is shared by the Hindus too. It was probably their dreaded powers that led to the deification of serpents. In Hindu scriptures snakes are in some places mentioned as the enemies of mankind and in others as deities. Originally the Indo-Aryans were averse to snake-worship but later Hinduism absorbed some races who worshipped snakes and with them their beliefs.

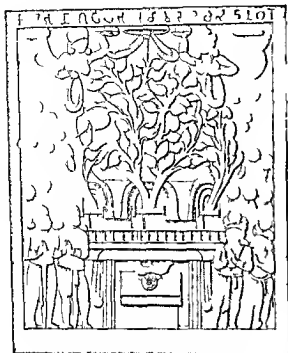
The Nagas (snakes) are fabled to live in a magnificent world named Patala situated in the nether regions. There dwell the lords of snake region Vasuki Sankha Kulika Mahasankha Sweta Dhananjaya Dhritarashtra Sankhachurna Hambala Aswatara Devadatta and other large-hearted serpents. Of these some have five hoods some seven some ten and some a thousand. The gloom of the nether regions is lighted up by the splendour of the excellent gems gracing their hoods.

The capital of the serpent world is Bhogawati a city famed for its wealth. The serpents there are in possession of the best precious stones in the world.

The Nagas are said to be the progeny of Kadru (one of the wives of Kasyapa) and mortal enemies of their half brother Garuda. Because of its habit of sloughing its skin the serpent is believed to be immortal. It is said that once when Garuda was taking ambrosia from heaven to Patala he happened to drop some of the nectar to earth which fell on Kusa grass and snakes greedily licked it up and became immortal. They however burnt their tongues and hence they have forked tongues.

The chief of the serpents is said to be Ananta the thousand hooded hydra on whom Vishnu sleeps. The earth is poised on one of his hoods. The word Ananta means endless. The serpent particularly one eating its tail is indicative of eternity.

While Ananta and Vasuki (Shiva wears this serpent as his girdle) are objects of veneration Kaliya is said to represent sin. This cobra inhabited the river Kalindi (Jumna) and was as noted elsewhere a cause of anxiety to the herdsmen among whom Krishna lived. The boy Krishna one day entered the river and after



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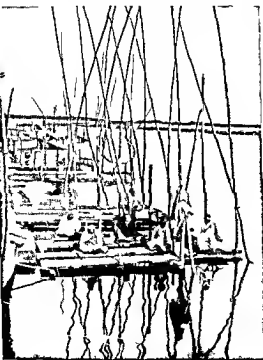
TREE WORSHIP

See p 90

(From *Te gu on a Serp n and Tree Wo h p*)



65 WORSHIPPING THE TULSI PLANT See p 82



66

PRAYING FOR LIGHTS ON THE GANGES

(From *P qu I d a by a art n Hu maan*)



67

A DYING MAN BROUGHT TO THE GANGES

(From a painting by M s Be no)

a fierce combat, subdued the monstrous reptile. At the request of the wives of Kalya, Krishna spared his life but made him depart from Kalindi. The story of this combat is very popular among the Hindus, and Krishna is very often represented as a boy dancing on the hood of Kalya.

Nagapanchami, the fifth day of the Hindu month of Shravan (July-August) is sacred to snakes and they are particularly worshipped on this day.

GARUDA

This charger of Vishnu is a mythical combination of man and bird. He is an object of great veneration.

Garuda, was born of an egg laid by Vinata, one of the wives of Kasyapa. In the *Vishnu Purana* it is related that the egg was laid by Diti and not Vinata.

Once Kadru (mother of serpents) and Vinata (mother of Garuda) had an argument between them respecting the colour of the horse that rose out of the milk ocean, and they laid a wager by which the loser was to be the other's slave. Garuda's mother lost, and she was imprisoned by the serpents in the nether regions. Garuda prayed for her release but the serpents asked him, by way of ransom, to bring the moon to them so that they could feast on the nectar in the moon. Garuda started for the regions of the moon, but, on the way felt hungry. While passing the regions of the pole-star he met his father Kasyapa (Uranus) and asked him if anything edible could be obtained there. Kasyapa directed his son to a lake where Garuda saw a tortoise and an elephant fighting. The tortoise was eighty miles long and the elephant one hundred and sixty. Garuda with one claw seized the elephant, with the other the tortoise and perched with them on a tree eight hundred miles high. But the tree was unable to bear his ponderous weight, and, unhappily, thousands of pigmy Brahmins were then worshipping on one of its branches. Trembling lest he should destroy any of them he took the hough in his beak, continued to hold the elephant and tortoise in his claws, and flew to a mountain in an uninhabited country where he finished his repast on the tortoise and elephant.

After many more adventures of a like nature, Garuda reached the regions of the moon, seized him, concealed him under the wing and started on his return flight. The gods, determined to regain the moon, attacked Garuda and, after an undecided action, came to terms with him. Vishnu made him immortal and promised him a higher seat than his own. Garuda, on his part agreed to become the charger of Vishnu. Since then, "Vishnu rides upon Garuda while the latter, in the shape of a flag, sits at the top of Vishnu's car."

Garuda was of immense help to Rama in the battle of Lanka. When Rama, Lakshman and the monkey heroes were struck down by the Nagastras (snake-arrows) of Indrajit, Garuda appeared before Rama and gave him Garudastras (eagle-arrows) which counteracted the effects produced by Nagastras. The coming of Garuda is thus described in the *Ramayana*:

"The rushing wind grew loud,
Red lightnings flashed from banks of cloud,
The mountains shook, the wild waves rose,
And smitten by resistless blows,
Uprooted fell each stately tree
That fringed the margin of the sea
All life within the waters feared

Then, as the Vanars gazed, appeared
King Garuda's self, a wondrous sight,
Disclosed in flames of fiery light
From his fierce eye in sudden dread
All serpents in a moment fled,
And those transformed to shafts that bound
The princes vanished in the ground."

Garuda is said to be the King of birds. One of the *Puranas* (*Garudapurana*) is named after him, but in this, Garuda does not occupy a place important enough to justify the name. His exploits are chiefly narrated in the epics.

SAMPATI AND JATAYU

These were the sons of Garuda and are mentioned in the *Ramayana* as "mighty vultures of size and strength unparalleled." They lived in the Southern forests, and we have elsewhere noticed how Jatayu intercepted the course of Ravana and was mortally wounded by him.

Sampati lived long enough to avenge his brother. The monkeys who were searching for Sita in the southern quarter, came upon him and he soared high into the sky, had a view of Lanka and described it in detail to Hanuman. This hero worked on the instructions given him by Sampati and found Sita in the Asoka grove.

THE MYTHICAL ORIGIN OF SPARROWS AND PARTRIDGES

Viswakarma had a son named Viswarupa. He had three heads called the Soma-drinker the Wine-drinker and the Food eater. In public, Viswarupa posed as a friend of the gods but secretly he aided the Asuras in many ways. Indra came to know of this double-dealing and he cut off Viswarupa's heads which were turned into birds. "The Soma-drinker became a Kapinjala (Tricoloured partridge), for Soma was of a brown colour, the Wine-drinker became a Kalavinka (sparrow) because when men are intoxicated they make a noise like a sparrow, the Food-eater became a Tittin (partridge) which consequently has a great variety of colour, for its body appears to be sprinkled with ghee and honey."

"Viswakarma, enraged because Indra had slain his son, made a libation to the gods, but did not invite Indra to it. Indra noticing the slight, by force took the vessel containing the soma juice, and drank it. Viswakarma in anger broke off the sacrifice and used the few drops of soma left to give effect to a curse. He employed the right formula for accomplishing the death of Indra, but unfortunately laid stress on the wrong word. So, instead of slaying Indra, he was himself slain by him."

• *Hindu Mythology*, by W. J. Wilkins

CHAPTER XI

TREES, PLANTS AND FLOWERS

"There stands a tree on Billing hill
Showering over the sea,
Its branches shine like gold
You won't guess it today

Norwegian Riddle

IN the *Vedas* Soma is addressed as the deity representing the liquor yielding plant Soma * "Not only are all the hymns of the ninth book of the *Rig Veda* one hundred and fourteen in number, besides a few in other places dedicated to his honour, but constant references occur to him in a large proportion of other hymns. In some of these hymns he is extolled as the creator or father of the gods. Evidently at that time he was a most popular deity. Indra was an enthusiastic worshipper of Soma."

In the *Vedas*, it is said that the plant was originally a native of the mountains where the Gandharvas lived and the goddess Vach (Sarasvati) "went to the Gandharvas" who gave it to her. But when Vach brought it to the gods there arose a dispute among them as to who should have the first draught. At length this was decided by a race. Vayu first reached the goal. Indra being second. Indra tried hard to win but when near the winning post proposed that they should reach it together, Vayu taking two-thirds of the drink. Vayu said "Not so! I will be the winner alone." Then Indra said "Let us come together and give me one fourth of the draught divine." Vayu consented to this and so the juice was shared between them.

The following is a portion of one of the hymns addressed to Soma

"Thus Soma is a god, he cures
The sharpest ills that man endures
He heals the sick, the sad he cheers
He nerves the weak, dispels their fears,
The faint with martial ardour fires,
With lofty thoughts the hard inspires
The soul from earth to heaven he lifts,
So great and wondrous are his gifts,
Men feel the god within their veins,

And cry in loud exulting strains
'We've quaffed the Soma bright
And are immortals grown,
We've entered into light,
And all the gods have known
What mortal now can harm
Or foeman vex us more?
Through thee beyond alarm
Immortal god we soar'

From this hymn it is clear that Vedic Aryans used to indulge in drink. The use of spirituous liquor was later prohibited and the worship of Soma given up. The reason for this is said to be that Brahma in a state of drunkenness committed incest with his daughter and cursed intoxicants. In another account it is said Sukra, who happened to drink the ashes of his disciple Kacha in a cup of wine, cursed liquor and prohibited its use. The real reason was probably a realization of the superiority of sobriety over drunkenness.

Soma later came to be considered identical with the moon. It was probably due to his connection with the Soma drink that the moon came to be known as the receptacle of Amrita nectar.

THE TULSI PLANT (*OCIMUM SANCTUM*)

This plant is sacred to Vishnu. Its leaves are supposed to possess medicinal properties. Orthodox Hindus plant it in their gardens and compounds and worship it.

The folklore that traces its relationship to Vishnu is curious. It is the story of a ravisher turned lover and husband.

Tulsi was the wife of Jalandhar, an Asura born of the sweat of Mahadeva which fell in the sea. Jalandhar performed austerities and obtained a boon by which he was to be invincible so long as his wife remained faithful to him. Tulsi or rather Vrinda (this was her name as the wife of Jalandhar) was famous in the three worlds.

* The Soma plant of the *Rig Veda* is the *Asclepias acida* of Roxburgh. It is a creeping plant almost destitute of leaves. It has small white fragrant flowers collected round the extremities of the branches. Roxburgh says that it yields purer milky juice than any other plant that he knows and that this juice is mild and of an acid nature. The tender shoots are often plucked by native travellers. It grows on the hills of the Punjab in Bolan Pass in the neighbourhood of Poonah etc. In the *Brahmana* of the *Rig Veda* (Haugh's Translation) is a most interesting account of the Soma sacrifice. This is occasionally made in the present day but very few priests are acquainted with the ritual of this once celebrated sacrifice. — W. J. Wilkins, *Hindu Mythology*. The correct identity of the plant is however a much disputed subject.

† See the Story of Kacha and Devayani in Chapter VI.

for her conjugal fidelity, and her husband thought himself invincible for all time. He now sent a message to Indra asking him to return the fourteen gems which he and the other gods had churned out of the ocean. Because of his birth from the sea, Jalandhar claimed overlordship of the ocean and field that the churning of the ocean was an act of piracy. Indra, however, thought otherwise, and refused to return the gems. War was declared and Indra, in a panic, ran to Shiva and Vishnu for help. Coming to know from Brahma the secret of Jalandhar's invincibility, Shiva always proud of his personal attractions, went to Vrinda, asked her to desert her husband and follow him, and was driven out of the place. Vishnu now assumed the form of Jalandhar himself and succeeded in ravishing Vrinda. This lady discovered the fraud, too late though, and cursed Vishnu to become a stone. (Thus the origin of the Salagrama stone, the sacred ammonite found on the bed of the river Gandaki). Vishnu also cursed her and she became the Tulsi plant.

In course of time the incident was forgotten and Tulsi came to be considered the most beloved wife of Vishnu.

A story is told of how even Rukmini, the chief wife of Krishna, and an incarnation of Lakshmi, gave pride of place to Tulsi. Narada, one day, visited Satyabhama, one of the wives of Krishna, and this lady confided to the sage that she wished to obtain Krishna as her husband in all her future births, and asked him how this could be done. Narada said that the best way of ensuring this was to give her husband to Narada himself, as anything given to a Brahmin could be depended upon to return to the giver in future births in manifold forms. Carried away by Narada's eloquence Satyabhama gave her husband to Narada, and the latter asked Krishna to work as his page, gave him his Vina to carry and proceeded towards the celestial regions. The other wives of Krishna, on coming to know of this, rushed to the sage and implored him to return their husband. They reviled Satyabhama for her presumption, and this lady repented of her rash act and requested Narada to return Krishna to her. Narada now disclosed to them that it was a sin to receive anything in charity from a Brahmin and told them they could buy their husband from him if they cared to. He was asked to name his price and he demanded Krishna's weight in gold. The ladies piled up their ornaments in one pan of the scales, but when Krishna sat in the other this one came down with a thud. Now they sent for Rukmini who was not in the crowd. She came with a leaf of the Tulsi plant, asked the ladies to remove the ornaments from the pan and, when this was done, placed the leaf in the pan when Krishna was lifted upwards in the other.

Rukmini now told all the ladies that Tulsi was more beloved to Krishna than any of them.

On the eleventh day of Kartik (October-November) a ceremony is performed in honour of Tulsi and her marriage with Vishnu. "This ceremony marks the opening of the annual marriage season among high caste Hindus. It is said that he who performs this marriage ceremony assuring that Tulsi is his daughter, gets all the benefits of Kanyadai (giving away a daughter in marriage), a very meritorious act."

Kusa grass (*Poa cynosuroides*) and Durga grass (*Agrostis linearis*) are considered sacred, and form part of the offerings made to the gods in the various forms of worship.

The Banyan tree (the Indian fig tree) is sacred to Vishnu. Because of its longevity and nature of dropping roots from the branches, the tree is considered immortal. Narayana sucking his toe (a symbol of eternity) is represented as lying on a Vat (Banyan) leaf.

The Peepal (*Ficus religiosa*) is sacred to the Trinity. "It is frequented by all the gods and is hence very sacred. No one should touch it. Women should worship it, and go round it a thousand times in one day. In the *Shravan Mahatmya*, it is ordained that this tree should be worshipped on every Saturday of the month of Shravan (July-August). Saint Vaikhilya tells us that Vishnu becomes a Peepal. The thread ceremony of this tree is strongly recommended along with its marriage with Tulsi. Its dry twigs are used in the worship of the sacred fire (to feed it)."

THE PARIJATA TREE

This mythical tree rose out of the milk ocean and Indra planted it in his garden. "Its bark was of gold, and it was embellished with young sprouting leaves of a copper colour, and fruit stalks bearing numerous clusters of fragrant fruits."

It is related that once Narada brought a flower of this tree to Dwaraka and presented it to his friend Krishna. He wanted to see to which of his wives Krishna gave the flower. The flower was given to Rukmini, and Narada went straight to Satyabhama and made a show of sorrow. On her enquiring why he was not in good cheer, the sage told Satyabhama that he had presented Krishna with a flower of the Parijata tree thinking that she (Satyabhama) was his favourite wife and he would present it to her, but was grieved to find that Krishna



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BEGGARS HARVEST ON DASARA DAY
MAHALAKSHMI TEMPLE BOMBAY
(Photo Stanley Jepson)

See p. 9



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HOLI DANCERS
(Photo Stanley Jepson)

See p. 1



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THROWING COCONUTS INTO
THE SPA ON COCONUT DAY
(Photo Stanley Jepson)

See p. 4



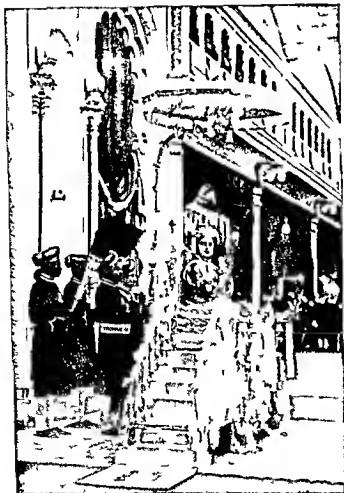
171

CHOWPATI BEACH ON SHIVARATRI DAY
(Photo Stanley Jepson)

See p. 94



DASARA PR ESSION MYSORE (C pyr Lt Archæolo Is r M Sep 93)



173 DASARA CELEBRATION MYSORE See p 93
(Copyright Archæological Survey Mysore)



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LAI SHMI GODDESS OF WEALTH
SHE IS WORSHIPPED ON
DHALI DAY
Sep 93
(From Madayur)

CHAPTER XII

PRINCIPAL HINDU HOLIDAYS

And God blessed the seventh day and hallowed it
because in it he rested from all his work which God
had created and made *

Genesis

TO the Hindus every day is a holy day Sunday is sacred to the Sun Monday to the Moon, Tuesday to Mars Wednesday to Mercury Thursday to Jupiter Friday to Venus and Saturday to Saturn There are particular ceremonies and Pujas to be performed on each day and those who have the time patience and necessary faith perform them scrupulously Again every day is sacred to the moon and appropriate ceremonies have to be performed in accordance with the varying influence of the waxing or waning moon, which take into consideration the moon's relationship with other planets and its course through the signs of the lunar zodiac Nor should the influence of the varying position of the sun be overlooked Based upon the movements of these heavenly bodies and their supposed influence on mortals is an elaborate system of fasts feasts and ceremonies which are supported by appropriate legends and fables explaining their origin and enumerating the benefits obtainable by observing them In addition to these astrological holidays there are festivals which have a historical significance and commemorate prehistoric victories migrations birthdays of deified heroes and coronations of important kings But all these are so mixed up that of any particular festival it is well nigh impossible to say what its real origin and significance are Again each province and sect have their favourite holidays which are unimportant to others

It is quite impossible to enumerate in one chapter all the holidays of the Hindus and describe their folklore in detail The more important of the holidays and the salient features in their folklore and observance are given below *

Vishnu apportioned four chief holidays among the four Varnas or castes The Brahmins have to observe Rakhi Purnima the Kshatriyas Dasara the Vaisyas Diwali and the Sudras Hol

RAKHI PURNIMA

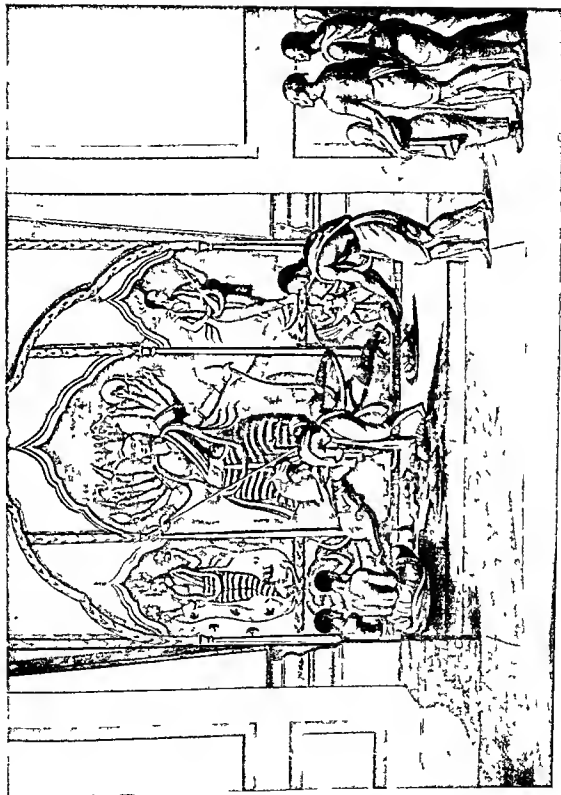
This festival is celebrated on the full moon day of the Hindu month Shravan (July August) The presiding deity of this gala day is Varuna the sea god Fairs are held on the seashore or river banks to which people flock in large numbers There are ceremonial baths and offerings are made to Varuna The chief characteristic of the festival is the throwing of cocoanuts into the sea as offerings Labourers pick up these cocoanuts hawk them and ply a vigorous trade Because of the prominent part cocoanuts play in the celebrations Rakhi Purnima is also known as Narak Purnima (literally coconut full moon) or in popular parlance Coconut Day

The higher castes renew their sacred threads on this day

Another interesting feature of the Coconut Day is the tying of amulets of silk thread silver wire gold wire corals pearls jewels or gold beads according to means on the wrists of men by their sisters Women who wish to honour strangers and recognize them as their brothers also tie amulets on the wrists of such persons Colonel Tod claims he was once thus honoured by a Rajput princess

DASARA

This grand festival takes place as the culmination of Navratra (nine nights) celebrations The Navratra begins on the first night of Aswin (September October) and lasts for nine nights Each night (and day too) is sacred to one of the manifestations of Durga and the goddess is worshipped in the form of an unmarried girl The girl representing the goddess should be healthy beautiful and free from eruptions She should be of the same caste as the devotee One girl may be worshipped on nine days or nine girls in one day In the latter case the worship should take place on the fifth day which is particularly sacred to Durga and is known as Lalita Panchami



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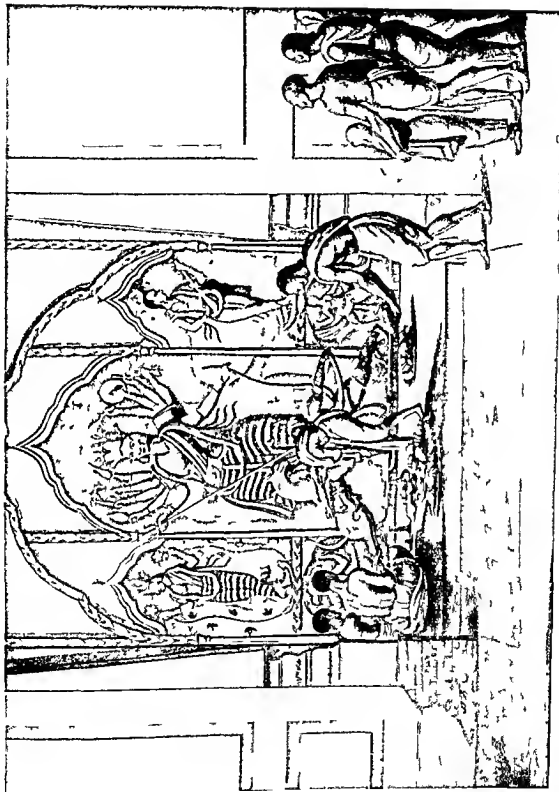
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During the nine days of Navratra the devotees of Devi either fast or take only one meal a day Those weak in faith who find it difficult to observe the fast for nine days may fast for seven five or three days

* For the folklore of most of the holidays I am indebted to Rai Bahadur G. A. Gupta's Book *Hindu Holidays*



studded sky Behind her walked her companions, and before her went the goddess Sarasvatī herself, describing to her the name and style of each of the kings The suitors looked expectantly at the fateful garland in Damayanti's hand One by one she passed the kings leaving them in the depth of despair At last she came to the king of Nishadha Sarasvatī discreetly stood silent, for she saw five kings alike in appearance and attire Damayanti looked at them and knew who the other four Natas^{*} were, they were the four gods who had come to wed her She uttered a silent prayer to the gods to reveal their identity, and the gods heard her prayer They sat without touching their seats, and Damayanti put the garland on Nala

The four gods praised Damayanti for her constancy, and each of them granted a boon to Nala After the marriage, Nala returned with his bride to Nishadha

While the gods were going back to the celestial regions they saw Kālī^{*} (the evil spirit of Kaliyuga) on his way to Vidarbha to attend the Swayamvara The gods laughed at him and told him that the Swayamvara was over and Damayanti had chosen Nala for her husband Kālī reviled the gods for permitting a mortal to win Damayanti while they were there, and swore, in sheer spite, that he would bring about the ruin of Nala He then proceeded to Nishadha and waited for an opportunity to possess Nala But this king was strict in his observance of all religious ceremonies, and the persevering Kālī had to wait years before he could get an opportunity One day, however, an irregularity in Nala's morning ablutions occurred, and Kālī possessed him Soon after, Pushkara Nala's brother, whom Kālī had already instigated to plot his brother's ruin, challenged Nala to a gambling contest The king accepted the challenge, and the two engaged themselves in gambling

Nala began to lose heavily He lost villages, towns and provinces His counsellors and Damayanti advised the king to give up the contest, but the possessed king paid no heed to their entreaties and gambled all the more eagerly Seeing this, Damayanti feared the worst and sent her two children to her father's house

Soon the worst happened Nala lost everything and was asked by Pushkara to leave his kingdom. The ruined king wept, and told Damayanti that he was no more worthy of her and that she should go to her father's house Moreover, he added, he was condemned to wander in the forests and Damayanti, who all along had been brought up in the lap of luxury, could not bear the horrors of forest-life But the loyal lady her to go to her father, well, she said, they would both go to him Thus the pride of Nala would not allow him to do So, the royal couple left their kingdom on a dark night and went into the wilderness

In the jungle, Nala felt hungry, and, seeing some wild birds, spread his clothes for a net to catch them, but the birds were in reality a contrivance of Kālī, and they flew away with his clothes laughing at the naked king After this Nala and Damayanti satisfied their hunger with what berries and roots they could find in the woods

At night the two lay down under a tree, and the travel worn lady soon fell asleep Nala could not get sleep, but lay thinking of his fate and of Damayanti Suddenly an idea struck him The possessed man, his reason perverted by Kālī, thought that if he were to desert Damayanti she would find her way to her father's kingdom and be happy! No sooner had he conceived the idea than he got up, gently tore half the clothes of Damayanti, wore the same and ran away from her!

In the morning when Damayanti woke up, she saw not Nala She could never imagine that he was capable of deserting her in the thick of the forest, and at first thought that he was hiding himself in play some where She called his name aloud But no one answered her By and by the horrible truth dawned upon her Nala had deserted her! She wept and went about the forest like a mad woman calling out the name of her lord

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that she was a merchant's daughter, that their caravan while passing through the forest was attacked by wild elephants, that all her people were killed, and that she alone escaped with her life. The queen seeing her good manners and noble bearing, and hearing her sweet speech, asked her to remain in the palace as a companion to her daughter. Damayanti agreed and stayed at the court of Chedi.

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studded sky Behind her walked her companions and before her went the goddess Sarasvatī herself, describing to her the name and style of each of the kings The suitors looked expectantly at the fateful garland in Damayanti's hand One by one she passed the kings leaving them in the depth of despair At last she came to the king of Nishadha Sarasvatī discreetly stood silent, for she saw five kings alike in appearance and attire Damayanti looked at them and knew who the other four Nalas' were, they were the four gods who had come to wed her She uttered a silent prayer to the gods to reveal their identity, and the gods heard her prayer They sat without touching their seats, and Damayanti put the garland on Nala

The four gods praised Damayanti for her constancy, and each of them granted a boon to Nala After the marriage, Nala returned with his bride to Nishadha

While the gods were going back to the celestial regions they saw Kali* (the evil spirit of Kaliyuga) on his way to Vidarbha to attend the Swayamvara The gods laughed at him and told him that the Swayamvara was over and Damayanti had chosen Nala for her husband Kali reviled the gods for permitting a mortal to win Damayanti while they were there, and swore, in sheer spite, that he would bring about the ruin of Nala He then proceeded to Nishadha and waited for an opportunity to possess Nala But this king was strict in his observance of all religious ceremonies and the persevering Kali had to wait years before he could get an opportunity One day, however, an irregularity in Nala's morning ablutions occurred and Kali possessed him Soon after, Purhara, Nala's brother, whom Kali had already instigated to plot his brother's ruin, challenged Nala to a gambling contest The king accepted the challenge, and the two engaged themselves in gambling

Nala began to lose heavily He lost villages, towns and provinces His counsellors and Damayanti advised the king to give up the contest, but the possessed king paid no heed to their entreaties and gambled all the more eagerly Seeing this, Damayanti feared the worst and sent her two children to her father's house

Soon the worst happened Nala lost everything and was asked by Pushlara to leave his kingdom The ruined king wept, and told Damayanti that he was no more worthy of her and that she should go to her father's house Moreover, he added he was condemned to wander in the forests, and Damayanti, who all along had been brought up in the lap of luxury, could not bear the horrors of forest-life But the loyal lady maintained that her place was beside her husband and with him she could bear any hardship If he wanted her to go to her father, well, she said they would both go to him This the pride of Nala would not allow him to do So, the royal couple left their kingdom on a dark night and went into the wilderness

In the jungle, Nala felt hungry, and seeing some wild birds, spread his clothes for a net to catch them, but the birds were in reality a contrivance of Kali, and they flew away with his clothes laughing at the naked king After this, Nala and Damayanti satisfied their hunger with what berries and roots they could find in the woods

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and Nala, unable to contain himself, proclaimed his identity and embraced her. "But how could you, Damayanti! said he, "forgetting your Nala seek another husband?"

She swore that the second Swayamvara was a ruse, asked him if he saw there any preparations for it, and called upon the gods to declare that throughout the prolonged absence of her lord, she had been faithful to him. The gods heard her prayer and a voice spoke from the void. "Nala! Damayanti has always been true to you." A shower of flowers fell from the sky and celestial music was heard.

Rituparna, who had been at first much intrigued to find there were no preparations for the Swayamvara, now came to know who his charioteer was. He blessed Nala and Damayanti and took his leave.

Nala now challenged his brother to a gambling contest, and, by the power of the science of numbers he had learnt, easily defeated Pushkara and won the kingdom from him. He generously forgave his wicked brother and allowed him to remain in the kingdom in opulence. And Nala reigned in Nishandha for many years.

Those who read the story of Nala or listen to it will be free from all the evil effects of Kaliyuga.

SHAKUNTALA

Once upon a time there lived a king named Dushyanta. He went on a hunting expedition and, chasing a fawn, strayed away from the main party and came to a forest where some Rishis had their hermitage. He entered a flower garden by a river bank and, in it, beheld a damsel beautiful as a nymph. She was in the full bloom of her youth and scantily clad as a hermit's daughter. The contours of her youthful body were marvelous to behold and the king was wounded by the shafts of Kama. But he feared to acknowledge even to himself his desire for the lovely maiden, as he took her for the daughter of a Brahmin hermit, marriage between a Kshatriya and a Brahmin girl being forbidden. But on speaking to her and her companion who was beside her, Dushyanta came to know that the maiden was the daughter of king Viswamitra. Emboldened by this knowledge Dushyanta asked for Shakuntala's hand and the maiden, already burning with love of him, eagerly consented to become his wife. Kanva, Shakuntala's foster father, was not in the hermitage at that time, and Shakuntala and Dushyanta got married according to the Gandharva rite. Dushyanta spent some time in sport with his bride and, on his departure to his kingdom, promised her that he would come back shortly to and conduct her to his court.

Months passed and Dushyanta did not return. Shakuntala showed signs of pregnancy and it became difficult for her to conceal her condition any longer. So her companion spoke to Kanva, with becoming modesty, of what had taken place, and the sage decided that Shakuntala should now be with her husband, and sent her to Dushyanta with two trusted disciples and a lady companion.

The party reached the court of Dushyanta, and the king received them in an open assembly. But when Kanva's disciples presented Dushyanta with his wife, the king, strangely enough, denied all knowledge of having ever seen Shakuntala. The hermits told the king that Shakuntala was incapable of telling a lie and accused him of betraying an innocent girl. Shakuntala also spoke at length of the sin of betrayal and the greatness of the virtue of truthfulness. "You speak very well," said the king, "but how can I accept as my wife a woman big with child whom I know not?"

Then there was a voice from heaven. "O king! Shakuntala is thy lawful wife and the child in her womb is thine!"

Now Dushyanta embraced his wife, and told her that he had been waiting for this divine proof so that the whole assembly might be convinced of the legitimacy of their marriage.

The son of Dushyanta and Shakuntala was Bharata from whom India (Bharatam) takes its name.

The above is a summary of the original story of Shakuntala, narrated in the *Mahabharata*. In the well known play of Kalidasa, the poet, for dramatic effect, introduces some characters and incidents outside the

* "When the sanctified ascetic Viswamitra, who had for thousands of years been engaged in the most rigid mortification, beheld Menaka, the Apsara sent by Indra to debauch him, bathing of surpassing form, unparalleled in beauty, in appearance resembling Sri, her clothes wetted by the stream, exhibiting her fascinating symmetry of frame, he, seduced by the arrows of Kandaarpa, approached her, and five times five years, spent in alliance with this seducing female passed away like a moment. 'What!' exclaimed at length, the reflecting sage, 'my wisdom, my austerities, my firm resolution, all destroyed at once by a woman! Seduced by the crime in which Indra delights, am I stripped of the advantages arising from all my austerities!' The *Ramayana*."

Shakuntala was born of this amour. Menaka, unable to seduce Viswamitra again, left the new born babe beside him, and went to the celestial regions. The babe was found by the hermit Kanva who brought her up as his daughter.

† Because of the free love supposed to exist among Gandharvas and Apsaras love-marriages are known among the Hindus as Gandharva marriages.





184 AN ATTENDANT OF JAGANNATH TEMPLE
(From a painting by Sol yn)



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186 VENKATESWARA AND CONJUGATE See p. 102
(From Manuscript of Pan 1. 10)



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VITHALA

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scheme of the original story According to Kalidasa Dushyanta as a token of the marriage gives his signet ring to Shakuntala and departs Shakuntala sits in the hermitage dreaming of her lover when the sage Durvasa comes and knocks at the door She does not hear him and he imprecates a curse which deprives Dushyanta of his memory of Shakuntala The door is subsequently opened and the sage tempers the curse with a blessing and declares that the sight of the signet ring would restore his lost memory to Dushyanta But while Shakuntala with her companions proceeds to the court of her husband she goes to a lake to wash her hands and loses the ring without noticing the loss On Shakuntala reaching the court Dushyanta naturally enough denies ever having met her Her companions determined not to take her back leave her at the court and the king drives her out Outside the palace Menaka Shakuntala's mother descends from heaven and carries her off to the celestial regions where she lives and gives birth to her son

The lost ring is swallowed by a fish and the fish caught by a fisherman He sees the ring in its belly and takes it to the king On seeing the ring his lost memory is restored to Dushyanta and he institutes a vain search for his wife throughout the earth When the king thus lives in despair a messenger with a celestial car comes from Indra seeking his assistance in a battle with the Asuras The king proceeds to heaven defeats the Asuras and returns to earth with the blessing of the gods On his way down he happens to pass the house where Shakuntala lives and there sees his son falls into conversation with him ultimately finds Shakuntala and with his wife and child returns to his kingdom

VIKRAMADITYA

Vikramaditya is a semi mythical king who is said to have ruled in Ujjain If the era that goes under his name is any indication of his life he lived in the first century B.C. (Vikram era starts from 56 B.C.) There is a collection of popular stories known as *Tales of Vikramaditya* which speak of his adventures It is said that he propitiated the goddess Kahi and obtained a boon from her by which he was allowed to reign for a hundred years On his speaking of this boon to his minister Bhatti the latter observed that he could give him a further lease of another hundred years life Vikramaditya felt surprised and asked Bhatti how this could be done upon which the minister told him that since Kahi's boon was for a hundred years reign Vikramaditya could reign for six months in a year and go into voluntary exile for the remaining six appointing his minister as regent and thus double his span of life The king acted upon the advice of his minister and lived six months every year in self imposed exile Most of the *Vikramaditya* Tales narrate his adventures during the period of his exile

Of the legends of Vikramaditya the most interesting are the *Tales of a Vetala* (possessed corpse) These tales (twenty five in number) are in the form of riddles told by Shiva in a temple for the entertainment of Parvati The Brahmin attendant of the temple overheard the stories and Shiva who caught him eavesdropping cursed him to become a Vetala and hang head downward on the branch of a Muruca tree The Brahmin prayed for mercy and Shiva declared that he would be released from the effect of the curse by Vikramaditya to whom the Vetala was recommended to narrate the stories and ask for a solution of the riddles

Vikramaditya in the course of his wanderings in the forest sees the Vetala and at the request of a sage undertakes to transfer the repugnant being to another forest The Vetala agrees to migrate but imposes a condition on the king that he carries him and remains silent during the journey Vikramaditya now takes the Vetala on his shoulders and proceeds towards the outskirts of the forest when the Vetala narrates a story asks the king to solve the riddle it contains and pronounces a curse if he would not Thus fallen between two stools the king breaks silence to solve the riddle and the Vetala goes back to the Muruca tree Vikramaditya makes twenty five attempts to transfer the Vetala at the end of which all the riddles are solved and the Vetala becomes once again the Brahmin he was

The following is one of the stories told by the Vetala

In the district called Brahmasthala on the banks of the Jamuna there lived a Brahmin named Agniswarnin He had a daughter named Mandaravati who in loveliness excelled the Apsaras When the maiden came of age to be married there arrived from Kanyakubja three young accomplished Brahmins seeking her hand Each one of these suitors demanded the maiden for himself and threatened to commit suicide if she was given to another So her father afraid to cause the death of any declared that Mandaravati could not be given in marriage to any of them But the young Brahmins remained in the house day and night their eyes feasting on the beauty of Mandaravati's countenance

Then the maiden suddenly fell ill and died The three lovers distracted with grief carried the dead body of Mandaravati to the cremation ground and burnt it After the cremation one of the Brahmins dwelt in the burial ground sleeping on the ashes of Mandaravati and living on the alms he could get by begging The second took her bones to the Ganges and lived on the banks of the river meditating on Mandaravati The third became a wandering mendicant

The Wanderer, in the course of his travels, reached a village named Vajraloka where he was hospitably received in the house of a Brahmin. This Brahmin was very learned and pious, and was in possession of a book which contained an incantation for bringing the dead back to life. The Wanderer came to know of this, and, at night, while his host was sleeping he stole the book and, with the intention of bringing Mandaravati back to life proceeded towards Brahmasthala. Travelling day and night, he at last reached the cremation ground and saw the first lover sleeping on the ashes of his beloved. The second lover who had gone to the Ganges also returned to the spot, and thus the three lovers again met. Collecting the ashes of Mandaravati the lover who had the Book of Life with him opened the book, recited the incantation and Mandaravati came back to life. But the lovers started quarrelling among themselves. "She is mine," said the one who recited the charm, 'because I brought her back to life by the power of the charm I repeated.' "She is mine," said the one who had slept on her ashes, 'because I preserved her ashes.' "She belongs to me," said the third, 'for the merit of my pilgrimage and the sanctity of the waters of the Ganges restored her to life.'"

"Now, king Vikramaditya," says the Vetala, "give judgment to decide their dispute. Whose wife ought the maiden to be? If you know and do not say it, your head shall fly to pieces."

Vikramaditya reflected and said: "The one who restored her to life by a charm, though he endured hardships, must be considered her father, because he performed that office for her, and he who carried her bones to the Ganges is considered her son, but he who, out of love, lay on her ashes and so remained in the cemetery embracing her and practising asceticism, is to be called her husband for he acted like one in his deep affection."

The king having thus broken silence, the Vetala went back to the Murucca tree.

THE LEGEND OF JAGANNATH

The celebrated temple of Jagannath (lord of the universe) at Puri is, as is well known, an important centre of pilgrimage. Tradition declares Jagannath to be, and common belief accepts him as, an appearance of Vishnu himself, and not the incarnation of a portion of his essence. There is, however, considerable reason for doubting whether originally Jagannath had any connection with Vishnu. It is possible that he was the local divinity of some unknown tribe, whose worship was engrafted into Hinduism, and the new god, when admitted into the pantheon was regarded as another manifestation of Vishnu, or what is more probable, as Puri was a head centre of Buddhism, when that system was placed under a ban and its followers persecuted, the temple was utilized for Hinduism, and Jagannath, nominally a Hindu deity was really Buddhist, the strange, unfinished image being nothing else than a disguised form of the symbols of the central doctrine of the Buddhist faith. Possibly, in order to be free from persecution, it was taught that this was a form of Vishnu. There are several legends professing to account for the form in which he is worshipped, and for the peculiar sanctity of Puri, the chief place of his worship. There is a peculiarity in the phraseology employed by the people who visit his shrine, they speak of going to see Jagannath, not to worship him as is the case with other gods, and it is the sight of the image in the temple or as it is being bathed or drawn in its ponderous car that is so eagerly desired as a means by which sin in the worshipper is destroyed."

"The strange unfinished" idol is believed to be the work of Viswakarma himself. It is fabled that a relic of Krishna was found by a king named Indradhuma who, desirous of placing it in an image of Vishnu, prayed to Viswakarma to make the image. "The architect of the gods consented to this but was most careful in explaining to the king that if anyone looked at him, or in any way disturbed him while he was at work, he would immediately desist, and leave the image in an unfinished state. The king promised to observe this condition and Viswakarma commenced his work. In one night he raised a grand temple in the blue mountains of Orissa, and then began to make the image. For fifteen days the king managed, with difficulty, to restrain his impatience, but then foolishly tried to see the god at work. The angry deity at once ceased, as he had threatened, and the image was left with a most ugly face, and without hands or feet. The king, exceedingly grieved as he saw the result of his curiosity, went in distress to Brahma who comforted him with the promise that he would render the image famous in its present form. The king invited the gods to be present at its inauguration. Several accepted the invitation and Brahma himself officiated as priest, and gave eyes and a soul to the god. Thus the fame of Jagannath was completely established. The original image of this deity is closely copied in other places besides Puri, and by his side there is generally an image of Krishna's favourite brother, Balarama, and his sister Subhadra."

KHANDEHRAO

Khandehrao (popularly known as Khandoba) is a manifestation of Shiva and is the tutelary deity of the Maharathas. Tradition has it that Shiva assumed this form to kill two demon-brothers named Mani and Mali.

* Hindu Mythology by W. J. Wilkins



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KANVA

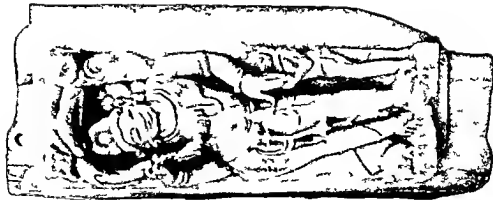
(Khajuraho, left; right; Art and Archaeology, Survey of India)



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KANVA

(Khajuraho, left; right; Art and Archaeology, Survey of India)



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KANVA

(Khajuraho, left; right; Art and Archaeology, Survey of India)



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THE SAGE I APILA
(An radhapu a)

See p 103



The seven Rishis so runs the story had their hermitages in Man churna Mountain. Manu and Mall finding the hermitages to be obstacles in their hunting expeditions destroyed them. The sages complained to Shiva and this deity assumed the form of Bhairava (Khandehrao) and at the head of an army of seven crore legions of fierce creatures descended on Manichurna mountain and engaged the forces of Manu. After a fierce battle Manu was killed when Mall appeared with his armies. Bhairava vanquished Mall also.

The Rishis requested Shiva to remain on the mountain in their midst and he did so in the form of a double-Lingam of the Swayambhuva or self-evolved type that is not shaped by human hands. A large city soon grew on the spot. It was named Prema puri or the town of love. Behind the image of Khandehrao is that of his consort Mhalsabai riding and attended by a dog. Khandehrao is supposed to be riding on a yellow horse, his flag is yellow and the demons he killed were also yellow.

At Jejuri there is a famous temple dedicated to Khandehrao. The deity is particularly beloved of the Dhanger or shepherd caste from whom he is fabled to have abducted a maiden named Banai.

VITHAL OR VITHOBA

This is the story of a converted sinner who became a portion of Vishnu himself.

A Brahmin named Pundalik was going on a pilgrimage from the Deccan to Benares with his wife and aged parents. He ill treated his parents and made them walk while his wife and himself rode on a mule. When the pilgrims reached the town of Pandharpur they halted for a day's rest and took up their abode in the house of a Brahmin. The host of Pundalik was the model of filial piety and affection and the guest noticed the kindness of his host towards his parents and felt ashamed of himself. Early in the morning when Pundalik got up he saw three elegant ladies dressed in white and richly ornamented doing menial duties in the household. His curiosity was roused and he asked them who they were. At first they would not disclose their identity, because he was a Chandala, they said. On enquiring of them how this could be, they told him that a Brahmin who ill treated his parents was as bad as a Chandala. They then informed him that they were the river goddesses Ganga, Jumna and Sarasvati and had because of the ideal conduct of the Brahmin towards his parents voluntarily undertaken to perform menial duties in his household. They also told him that pilgrimages could bring no remission of sins to a man who ill treated his parents.

Struck with remorse Pundalik gave up his pilgrimage, remained in Pandharpur and acted for the rest of his life in the most exemplary manner towards his parents. Vishnu observing his devotion inspired Pundalik with a portion of his own divinity and the deified saint was renamed Vithal.

There is a splendid temple in Pandharpur dedicated to Vithal (popularly called Vithoba) and it is an important centre of pilgrimage among the Maharathas.

THE MYTHICAL ORIGIN OF THE GANGES

Ganga is a goddess worshipped by the Hindus as the personification of the sacred river Ganga (Ganges) a dip in whose waters is believed to wash away sins. In the *Vedas* Ganga does not occupy an important place. In the Vedic times the Aryans had not penetrated into the land watered by the Ganges but were mostly in habiting the Punjab and hence Sindhu (the Indus) and Sarasvati were the sacred streams of the Vedic period. In the *Puranas* however no stream is said to be so sacred as Ganga.

Ganga the goddess was the daughter of Himavan and sister of Parvati. Her father gave her in marriage to the gods and hence the river Ganga flowed only in the celestial regions. Bhagiratha a scion of the Solar race by labours comparable to those of Hercules is said to have brought the river to the earth. The following is the story of the descent of Ganga.

Sagara king of Ayodhya had no children. He propitiated the sage Bhrgu who granted him a boon by which Kesini one of his two wives gave birth to a son and the other Sumati to a gourd. The mind of the gourd burst open and produced sixty thousand sons.

When his children grew up Sagar felt himself powerful enough to perform the *Asvamedha* sacrifice and dethrone Indra. Accordingly he made preparations for the sacrifice and let loose the horse to wander at will. Indra coming to know of the intentions of Sagar assumed the form of an Asura drove away the horse to the nether regions and let it browse near the place where the mighty sage Kapila was sitting in meditation.

On the disappearance of the horse the officiating priest went in a panic to Sagar and predicted ruin for the kingdom on account of the deranged sacrifice. Sagar now asked his sixty thousand sons to dig their way to the nether regions and regain the horse. The mighty sons of Sagar began to dig the earth and each

one digging a league, burrowed sixty thousand leagues into the bowels of the earth. The earth herself complained of the deeds of Sagara's sons to Brahma and Brahma pacified her by saying that the princes were courting their own death, and asked her to wait a little longer. When the sons of Sagara could not find the horse even in those deep regions which they searched, they returned to their father, he asked them to go back to their work and not to return to Ayodhya without finding the horse. So the princes again started burrowing. They bored their way right through the earth and came upon the mighty elephants supporting the earth, but still could not find the horse. They looked for the horse in all directions and, at last, saw it browsing near Kapila. They thought that the sage had stolen the horse and rushed to him with the intention of laying violent hands on him. The meditating sage opened his eyes in anger, and the sons of Sagara were reduced to ashes by the flames that emanated from his eyes. Not one of them escaped to carry the news to Sagara.

Sagara, apprehending the worst, sent his grandson Ansuman (by his first-born who had, subsequent to the birth of the son taken to asceticism) in search of his uncles. This prince, in his quest, reached the hermitage of Kapila and saw the horse. He saluted the sage reverently and asked him if he knew aught of his uncles. The sage, pleased with his humility, told him what had happened to the sons of Sagara. He also observed that they could be brought back to life if the sacred waters of the celestial Ganga could be made to flow over their ashes. Ansuman thanked the sage and with his permission, drove back the horse to Ayodhya and completed the sacrifice.

Now Sagara began to make plans to bring Ganga down to the nether regions where the ashes of his sons lay, but during his thirty thousand years' reign Sagara could not succeed in his attempt. He died bequeathing the task as a legacy to his grandson. But neither Ansuman nor his son Dilpa could succeed where Sagara had failed and it was given to Bhagratha, son of Dilpa, to accomplish this work. Bhagratha performed austerities of a very severe nature and propitiated Brahma who agreed to order Ganga to descend to the earth. But he warned Bhagratha that the earth could not sustain the shock of her fall and asked him to propitiate Shiva and request him to receive the goddess in his locks. Bhagratha accordingly underwent a further course of penances at the end of which Shiva was propitiated, and he consented to sustain the shock of Ganga's fall. Brahma then commanded Ganga to descend to earth and the goddess, none too pleased with the prospect of an earthly course, decided to engulf the whole earth in her fall and carry Shiva himself with her to the nether regions. She came in terrible torrents, roaring and foaming, uprooting trees and tearing hillocks, but on her descent to Kailas she found in Mahadeva more than a match for her. For he caught her in his locks and the goddess, unable to extricate herself from the maze of his hair, wandered aimlessly in his head, her spirit broken, her strength dissipated. Bhagratha had again to perform austerities before Shiva would release her. On her issuing out of Shiva's head she fell to the earth dividing herself into several branches and gave birth to the sacred streams of India. One branch followed Bhagratha who rode in a car swift as wind, guiding the goddess to the ashes of his ancestors. But in her course Ganga happened to flood the sacrificial ground of Jahnu and the puissant sage drank up the whole river. Bhagratha had now to propitiate the sage who, at his request, allowed the river to come out of his ear. After this the course of Ganga was smooth and uneventful. Bhagratha led her to the sea and thence to the nether regions where the ashes of his ancestors lay. On the sacred waters flowing over the ashes the sons of Sagara came to life.

Because of these labours of Bhagratha which caused the descent of the goddess Ganga is also known as Bhagrathi (daughter of Bhagratha). The name of Bhagratha became proverbial for persistence and perseverance, and the achievement of any object difficult of attainment is referred to as the result of Bhagrathaprayatnam (labours of Bhagratha).

ANNAPURNA DEVI (GODDESS OF DAILY BREAD)

This is a widely worshipped manifestation of Parvati and was occasioned by a domestic quarrel between Shiva and Parvati.

Shiva as a mendicant, supported the family by begging, but one day, due to excessive smoking he could not go on his daily rounds. The previous day's provision was consumed by the hungry children, the rat of Ganesha and the peacock of Kartikeya. So the elder members of the family had to starve. While Shiva was wondering why he was fated to starve like this when all other gods lived in opulence, Narada appeared before him. On enquiring of the sage if he knew the cause of his misery, Narada told Shiva that it was all on account of Parvati. "An auspicious wife," said the learned sage, "brings good fortune to her husband and an un-auspicious one misfortunes. Look at Vishnu! He married Sri and has ever since been living in plenty." After imparting this information to Shiva the sage repaired to the kitchen where he saw the starving Parvati sitting in a melancholy mood. She asked the sage if he knew why she was condemned to such penury, and Narada told her that it was all on account of her husband. "A capable husband," said he, "supports his family and keeps them in opulence. Look at Sarasvati! She married the creator and lives in a heaven the like of which





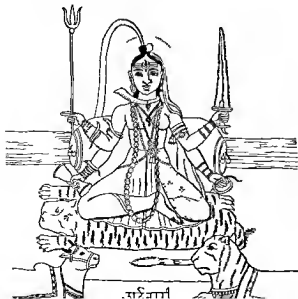
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IMAGE OF
ARDHANARI
S p 03
From Raj Shahu



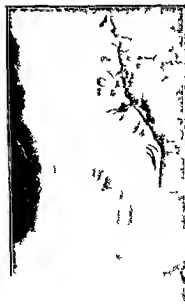
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WORSHIP OF GANGA
(From a painting by Mr. B. Ino)

Sep 03



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ARDHANARI
S p 03
(From H. da
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Parvati brooded over the words of Narada and decided to desert her husband. So the next day while Shiva was out begging, she collected her children and proceeded towards her father's house. Narada, however, did not want things to go so far and appeared before her. He told her that though Shiva had many faults he had redeeming features as well which the other gods envied. He advised her to go to the houses where Shiva used to go for begging, in advance of her husband, and collect all the food from them. She did so with the result that her husband returned home hungry with his begging bowl empty. Parvati now fed him with the food she had collected and Mahadeva was so pleased with her that he embraced her violently and became one with her.

THE STORY OF HARISCHANDRA

The sage Viswamitra, ever jealous of the fame of Vasishtha, thought otherwise. He had a high opinion of himself and considered Vasishtha's contention an insult to himself and all the celestials. He wondered how Vasishtha could exalt a mortal above celestials and the sages. "What do you know about kings, Vasishtha?" thundered he, addressing his rival, "you have never been a king, and a Brahmin is easily duped by the hypocrisy of rulers. I was a king myself, and well acquainted with the ways of kings. Most of them pose as saints but are sinners at heart. Hence I ask you, on behalf of the gods and the sages, to withdraw your remarks about king Harschandra."

The gods agreed that this was the only way of ending the quarrel, and gave Viswamitra permission to test Hanschandra under adversity. He was allowed to deprive Hanschandra of his kingdom, wife and son, and health and happiness. On receiving this permission Viswamitra requisitioned the services of the malevolent Sani (planet Saturn), ever ready to perform any mission of cruelty.

Now, no gift to a Brahmin could be properly ratified without a minor gift known as Dakshina. Viswamitra, on receiving the kingdom, promptly demanded Hansachandra's weight in gold as the ratification of the gift. The king ordered the treasury to be opened for getting the necessary gold, when Viswamitra objected as, in giving away the kingdom, Hanachandra had also given away the treasury of the kingdom. The king saw the force of the Brahmin's argument, but did not know how to get the required amount for Dakshina.

* In a different version of the story, it is related that Viswamitra made Harischandra dream, one night, that he had given away his kingdom to a Brahmin, and Viswamitra came in the morning to claim it.

There is one thing you can do said Viswamitra you have only your son wife and your own person as your private property sell these and pay me my Dakshina If you are unwilling to do this say so and I shall give you your kingdom back and go my ways Harischandra refused to go back on his word He would rather keep his promise and die a slave than break it and live a king So he decided to sell his son and wife and himself and pay all that he could to ratify the gift

Viswamitra would not allow the sale of Harischandra and his family in his own kingdom So the king with his wife and son travelled on foot to the free city of Benares where he put his wife and son and himself to public auction Sami had by now assumed the form of a trader and was waiting in Benares for Harischandra's arrival He bought queen Taramati and her son Rohudas as he specialized in the persecution of women and children An accomplice of Viswamitra who had assumed the form of a Dom (keeper of cremation grounds) for the purpose bought Harischandra Viswamitra collected the proceeds of the sale as his Dakshina and went back to his kingdom But in a subtle form he was ever present near Harischandra to take advantage of any opportunity that might lead to the fall of the king

In Sami Taramati found a hard taskmaster She had to drudge day and night and was hardly allowed to have any sleep The dreadful old man always found fault with her scolded her whenever she came in his way and even abused and beat her Her little son was treated even worse

The lot of Harischandra was no better The Dom was a hard man to please He gave Harischandra certain tasks and created numerous obstacles which prevented his performing them properly For instance he would ask him to work as a water carrier but cause holes to be made in the pots used for carrying water He put Harischandra in many other jobs and always found some excuse to kick him At last Harischandra was appointed the doorkeeper of the cremation ground and his chief duty was to see that nobody entered the place to cremate the dead without first paying the prescribed fee

Taramati and Rohudas were living a miserable life in the house of the impossible Sami but they could snatch a few moments when the evil planet was not looking to indulge in mutual affection Sami came to know of it and with the help of Viswamitra decided to put an end to this They caused the child while he was cutting grass in his master's pastures to be bitten by a poisonous snake The child died instantly and the dead body was brought to Taramati The fond mother gave herself up to wailing and lamentation But Sami came on the spot complained bitterly of her lack of sense of proportion The death of the child had involved him in a dead loss he said and instead of trying to make good the loss by working harder the foolish woman was wasting all her time in weeping over the dead child as if by so doing she could bring him back to life He threatened to drive home the point by a handy cudgel he was holding when Taramati fell at his feet and implored him to grant her a few hours leave of absence to take her dead child to the cremation ground and burn it according to the prescribed rites Even Sami could not refuse this request besides he did not want the dead body to remain in his premises for long But when Taramati reminded him that she had not a pie in the world to pay the Dom's fee Sami told her that it was her business and not his Nor was there anyone to help her carry the corpse to the burning ground and so the body of the son of king Harischandra had to be carried to the cremation ground by his own mother!

Alone her heart laden with sorrow and her eyes full of tears queen Taramati carried her son's body to the cremation ground in pouring rain At the gate of the burning ground she was stopped by the watchman for the fee Harischandra recognized his wife so did Taramati her husband They fell into each other's arms and the queen related to him all that had happened to her and of the death of their beloved son Harischandra wept with her on hearing her sad story He also told her of his misfortunes and of his present wretched job

The fee of the Dom had however to be paid and Harischandra demanded it of his wife as he was duty bound Neither her entreaties nor his affection for his wife and son would permit the king to do an obviously wrong thing Darling said he to Taramati it is not right for me to let you enter the cremation ground with the dead child without levying the fee due to my master I would rather see my wife die of sorrow and the dead body of my son decay under my very nose than virtually rob the Dom of his legitimate fee Taramati became desperate In her mother's affection for a lost child she failed to recognize the force of Harischandra's argument In a mad moment with the strength of a tigress she pushed aside the watchman rushed to the cremation ground with the dead body of her son placed it on a pile and set fire to it Harischandra watched the burning pyre helplessly from the gate At that moment the Dom instructed by Viswamitra appeared on the spot and demanded of Harischandra the fee he was supposed to have collected for burning the dead body Harischandra explained to him all that had happened but the Dom pretended not to believe him He reviled Harischandra and laid violent hands on him for neglecting his duty He then proceeded to the burning pyre scattered it about put out the fire made Taramati pick up the charred body of Rohudas and drove her out of the cremation ground

Nor was this the end of Taramati's humiliation. The pitiless Viswamitra spread a report in the city that a witch had been found near the cremation ground burning her son alive and had been caught in the act by the Dom. People now rushed to the cremation ground and saw Taramati with the charred body of her son and they very naturally took her for a witch. Besides the ordeal in the cremation ground had driven the poor woman mad and she had the wild look of a witch. She was seized by the minions of law and taken to the magistrate of the city.

At that moment Viswamitra appeared before Harischandra and confided to him that he would not only give Harischandra his kingdom back but would also restore Taramati to freedom if he Harischandra would only tell him that in giving away his kingdom to Viswamitra he had acted foolishly and would now demand it back by word of mouth. But Harischandra would not go back on his given word and was willing to let things take their own course regardless of consequences.

Taramati could not defend herself and on the false evidence given by the Dom she was declared guilty by the magistrate and sentenced to death. The death sentence in those days was carried out by the owner of the cremation ground and the Dom told off Harischandra to do the executioner's work.

The queen was brought to the cremation ground for being beheaded. Her hands were tied behind her back and a howling crowd stood by to watch the execution. Harischandra looked on with pity on Taramati's alabaster neck on which in happier days he had lavished all his love and now it had to be cut into two by a sword wielded by his own hand. He knew Taramati was guiltless. But as a hangman his duty was not to probe into the consciences of the doomed but to do the job. He would not now shirk his duty. No, not Harischandra. He would strike the fatal blow.

The gods looked on from above. The air resounded with the curses of celestials on Viswamitra. Harischandra lifted his sword for the mortal blow. But lo! the lifted hand stood paralysed. There was heard a voice from heaven proclaiming the innocence of Taramati and the greatness of Harischandra. The three great gods manifested themselves on the spot and declared Viswamitra beaten. He was asked to give back his kingdom to Harischandra. Brahma gave back life to the body of Rohidas and the happy boy stood up between his parents more handsome than ever. The gods showered celestial flowers from above on Harischandra and his family. There was rejoicing in the three worlds and Viswamitra and his evil accomplices slunk away in shame.

BUDDHISM

CHAPTER XIV

THE BUDDHA

UNLIKE most of the subjects of the preceding chapters the Buddha (Buddha is an appellation meaning the enlightened) is more or less a historical figure. It is true that popular imagination had made him as mythical a figure as any that can be found in Hinduism yet it is possible to trace a nucleus of definite historical value from which the myths and legends concerning the Buddha have developed.

THE HISTORICAL ELEMENT IN BUDDHA MYTHS

Reliable accounts of his life indicate that the Buddha lived in the sixth century B.C. India was at that time divided into a number of independent principalities some of which were monarchies and others oligarchies in which the elective principle was followed in choosing a ruler. The Sakyas belonged to the latter and Siddhodana was their ruler. Siddhartha the Buddha was born of Siddhodana by his first wife Mahamaya also called Maya or Mayadevi. The surname of Siddhartha was Gautama.

From his very boyhood the prince showed a meditative turn of mind. He studied the scriptures with care but did not take much interest in the military exercises beloved of his caste. Much of his time was spent in contemplation and lonely wanderings. What puzzled the young man was the existence of poverty, sickness, senility and death. Is there no remedy for these? was the burden of his thoughts. Another thing that oppressed his sensitive mind was the arrogance of the priestly caste. His intuition of human equality revolted at the exclusive pretensions of the sacerdotal caste who placed themselves even above the gods in the heavens who were said to live by their sufferance. Under their intellectual tyranny the religious life of the community became stagnant. Among the Brahmins themselves there was to be sure ample scope for discussion, suggestion and even heresies. But popular religion had lost all spontaneity and consisted chiefly in feeding the priests and paying them cash and animal sacrifices before idols. The last named way of salvation was particularly repugnant to Siddhartha. His compassionate nature could not tolerate the shedding of blood in the name of religion. He had no use for gods who thirsted for blood.

Siddhodana watched his contemplative son with apprehension. He wanted the prince to be a soldier and statesman and not a recluse. So he thought marriage would tie him to the realities of life and accordingly made arrangements for his marriage with Yasodhara, daughter of Dandapani. But Dandapani was a soldier and would not give his daughter in marriage to a weakling and demanded that Siddhartha should prove his proficiency in arms. Hence a tournament was held in which Siddhartha acquitted himself well and he married Yasodhara.

But marriage did not bring happiness to Siddhartha. In sexual pleasure he found on the contrary a further incentive to renunciation. He pitied mankind for pursuing phantom joys, mistaking them for realities. The desire to find a solution to human suffering became an obsession with Siddhartha and he thought of it day and night. He despised the pleasures of the court and envied the life of the ascetic. So determined was he on renunciation that when the news of the birth of a son was brought to him he said to himself, 'Alas, one more letter to be broken.' At last he felt he could bear a worldly life no longer and against all the persuasions and entreaties of his parents, wife and relatives, Siddhartha forsook the world for the wilderness.

For some years Siddhartha lived as the disciple of certain Brahmin teachers. He weighed his masters' doctrines and found them wanting. Hence he repaired to the forest and decided to seek the goal alone. Following the method of the Hindu ascetics he underwent privations and practised austerities. But this only reduced his flesh without elevating the spirit and he gave up asceticism and took regular meals. After some more years of wanderings and contemplations he at last felt that he had discovered a solution of the mystery of life. He returned to the cities and preached a way of salvation for all humanity. He converted many noblemen, princes and learned Brahmins and collected a good many disciples.

On the metaphysical side, Buddhism is not fundamentally different from Hinduism. It stands in the same relation to Hinduism as Christianity to Judaism. The central doctrine of metempsychosis is common to Hinduism and Buddhism. The philosophy of Buddhism is but an elaboration of the Sankhya system. The word Nirvana is borrowed from Hinduism. While the Buddhist conception of salvation is said to be negative and that of Hinduism positive, both admit the loss of individuality as a necessary condition for liberation and the difference between annihilation and a merging with the infinite is difficult to comprehend though easy to put in writing. As regards the ethical precepts of Buddhism there was to be sure enough in the



198 QUEEN MAHAMAYA'S DREAM See p. 111
(From Bharhut Indian Museum Calcutta)



199 BIRTH AND SEVEN STEPS See p. 112
(Gandhara Indian Museum Calcutta)



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NATIVITY OF THE BUDDHA
(From Kusumgar V and A Museum)

See p. 111



201 THE SAGE BEHOLDING
THE CHILD
(From Cunewedel's Buddhist
Art in India)
See p. 112

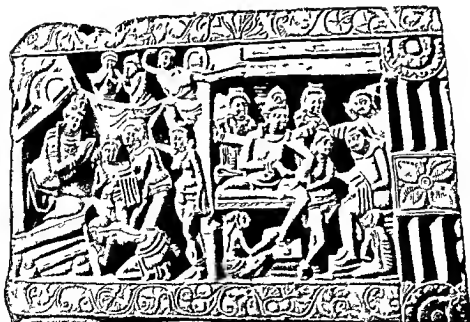


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CASTING THE HOROSCOPE OF THE BUDDHA

See p. 11

(From Sahrī Bahlol Copyright Archaeological Survey of India)



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PRESENTATION OF THE CHILD TO THE SAGE

See p. 112

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Hindu sacred books of the time to enable a seeker after liberation to find sufficient rules of conduct. Even the pessimism so characteristic of Buddhism is but an emphasis on certain Hindu trends of thought.

Buddhism was not then so much a religious revolt against Hinduism as a challenge to Hindu social conceptions. Had Buddha propounded his doctrines without challenging the sanctions of caste (not difficult for a believer in the doctrine of metempsychosis) the Brahmins would have accepted his teachings as an orthodox form of thought. But in declaring that a Brahmin and a Chandala had equal chances of attaining Nirvana the Buddha shook the very foundations of Hindu society and antagonized the Brahmins for ever. For a time it looked as though Buddhism had succeeded in overcoming the age-old resistance of Hinduism and establishing itself throughout India. Under the leadership of Asoka (third century B.C.) a prince who after a number of brilliant military conquests became a convert to the new faith, Buddhism reached the zenith of its glory in India. But gradually the insistence on too high an ideal of perfection began to bring its own retribution. Married life came to be looked upon as an inferior sort of existence and the monasteries under the patronage of princes became fabulously rich and attracted a good number of idlers, charlatans and disappointed voluptuaries. Some of them degenerated into dens of vice. Tantric cults found favour with some sects and there was not the guiding hand of a Buddha or Asoka to put things right. In the degeneration of Buddhism Brahminism found its opportunity and made a vigorous attempt at a revival. The success of Brahminism was almost phenomenal. In a comparatively short time it succeeded in completely driving out Buddhism from the land of its birth. Its end appears to have been hastened by violence.

Now for the mythology of the Buddhists. Although in the Buddha's scheme of salvation there is no place for gods, popular Buddhism accepts the Hindu pantheon in its broad outlines. The Adī Buddha (primal Buddha) is identical with the Supreme Being of the Hindus. Apart from the Adī Buddha there are other Buddhas of whom we have a detailed account of only Gautama the Buddha. The Buddha and his relics are worshipped. Indra referred to by Buddhism as Sakra, a name borrowed from Hinduism, is recognized as the king of the gods. Dharmaraja occupies the position of Yama. Mahakala and Mahakali (Shiva and Parvati) are the gate-keepers of the Buddha and Kubera his body guard. Kubera's wife Hanu is an important deity in the Buddhist pantheon. The gods are generally subordinate to the Buddha.

In building up their pantheon the Buddhists appear to have mainly copied from Hinduism. Or it may be Puranic Hinduism borrowed much from Buddhism. Anyway, the most interesting and characteristically Buddhist myths are those connected with the life of the Buddha.

THE LEGENDARY BUDDHA NATIVITY

In the forty-fifth year of her age, Mahāmāyā, the first wife of Suddhodana, king of Kapilavasthu, had a strange dream. While she lay soundly asleep after the festivities of Asāri Purnimā,* the queen dreamt that she saw a spotless white elephant with a white lotus in his trunk entering her womb.

In the morning Mahāmāyā narrated her dream to Suddhodana. The king invited sixty-four learned Brahmins to a feast, entertained them and requested them to interpret the queen's dream. The wise men pondered over the meaning of the strange dream and unanimously opined that the dream indicated the queen's conception and predicted that she would give birth to a male child. On hearing this Suddhodana rejoiced for he had no son and was daily praying for one.

As it was predicted so it happened. The queen showed signs of pregnancy and the court physicians were ordered to attend her daily. The gods too guarded Mahāmāyā because of the embryo that was to be the Buddha. As the pregnancy of Mahāmāyā advanced her body became transparent and the child could distinctly be seen in her womb like an image in a crystal casket.

While the last month of her pregnancy was drawing to a close, Mahāmāyā desired to visit her father's house in Devadaha. So Suddhodana ordered the road from Kapilavasthu to Devadaha to be made even and decorated. When everything was ready, Mahāmāyā travelled to Devadaha in a golden palanquin. On the way was a grove of Sal trees called Lumbini Grove and the queen, seeing the beautiful trees in full bloom, desired to spend some time in the grove and asked the palanquin bearers to take her there. In the grove while she was enjoying the fragrance of flowers and the music of birds and bees, she felt attracted by the beauty of a flower-laden bough. The bough bent down by itself and while Mahāmāyā stretched forth her hand to hold it, she gave birth to her child without pain or pollution. Mahābrahmin received the child in a golden net, from him the guardian deities received it on a tiger's skin and gave it to the care of the nobles who wrapped it in folds of the finest and softest cloth. But the Buddha was independent of their aid and leapt on the ground.

* A Baccānahan festival of the Sakyas.

and where he touched it, a lotus bloomed. He looked to the four points and the four half points, above and below, and saw all deities and men acknowledge his supremacy. He stepped seven steps northward and a lotus marked each footfall. He exclaimed, "I am the most exalted in the world, I am chief in the world, I am the most excellent in the world, hereafter there is to me no other birth."

News of the birth of a son was brought to Siddhodana and it was announced to the people by beat of drum.

It is said that the Buddha, his wife Yasodhara, his charoteer Channa, his favourite horse Kantaka, his most earnest disciple Ananda and the Bo-tree under which he attained Buddha hood were all born on the same day.

On the day the Buddha was born, a sage who lived in the Himalayas had a vision of gods rejoicing on the birth of the child. The sage, leaving his wild home, came to the palace of Siddhodana. The king welcomed him and enquired of him what noble deed he had done to deserve a visit from so holy a man. "I have come great king," said the sage, "to see thy babe." The child was shown to the sage.

"The babe beholding, passing bright,
More glorious than the race divine,
And marked with every noble sign
The saint was whelmed with deep delight,
"And crying, 'Lo! an infant graced
With every charm of form I greet!'
He fell before the Buddha's feet,
With fingers joined, and round him paced
"Next round the babe his arms he wound
And 'One,' he said, 'of two careers

Of fame awaits in coming years
The child in whom these signs are found,
"If such an one at home abide,
He shall become a king, whose sway
Supreme a mighty armed array
On earth shall stablish far and wide
"If, spurning worldly pomp as vain,
He choose to lead a tranquil life,
And wander forth from home and wife,
He then a Buddha's rank shall gain."

The sage, after much lamentation because of his senility which would not let him live long enough to witness the greatness of the child, took leave of the king and departed towards his Himalayan home.

Astrologers who cast the child's horoscope also gave a double interpretation of the influence of the planets. "Either the child will become a great emperor or, on beholding four signs (representing senility, sickness, death and renunciation), give up the world and become a Buddha," they predicted. Siddhodana chose the former career for his son and decided to plan his life accordingly.

On the fifth day after the birth of the child, the naming ceremony was performed. "Eighty thousand relatives were present on the occasion and one hundred and eight Brahmins attended to foretell his fate and fix his name. 'This prince,' said they, 'will, hereafter, be a blessing to the world, to himself also will be great prosperity.' In consequence of which he was called Siddhartha. A hundred princesses of perfect form became foster mothers to the child."

Two days after the naming ceremony Siddhartha's mother died. The child was then nursed by Prajapati, second wife of Siddhodana who was also a sister of Mahamaya.

BOYHOOD AND EDUCATION

The child grew up into a beautiful boy and was educated by the best teachers in the kingdom. He eagerly learnt what his teachers taught him, and indeed knew more than they. He did not, however, show much interest in military exercises but loved to wander alone in the groves.

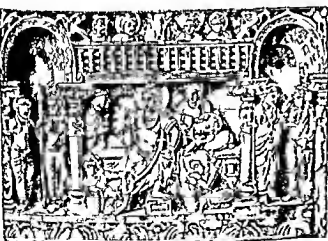
Siddhartha had few companions in his boyhood. Devadatta, a cousin and Nanda (better known as Ananda), a half brother, are mentioned, of these, the former was a rival and the latter a friend. The story of a quarrel between Siddhartha and Devadatta is also narrated. One beautiful evening, Siddhartha was walking in the royal park when he saw a group of royal swans flying towards the Himalayan regions. The calmness of the evening, the gentle breeze, the clear sky and the golden rays of the setting sun filled the prince with a sense of tranquillity and happiness, when suddenly one of the flying birds, wounded by an arrow, fell in front of him. Siddhartha took the bird, washed and dressed its wounds and nursed it. But Devadatta who had shot the arrow came to know of it, went to Siddhartha and claimed the bird. Siddhartha refused to surrender the bird and maintained that his cousin had no business to injure a harmless being for sport. Devadatta reviled him, and departed in wrath saying that he would get the bird through the proper channel. He then went and complained to the Assembly of Elders who sent for Siddhartha and asked for an explanation. Siddhartha maintained that the bird belonged to the one who nursed it, and not to the one who disabled it. The Elders upheld this view and gave judgment in favour of Siddhartha.



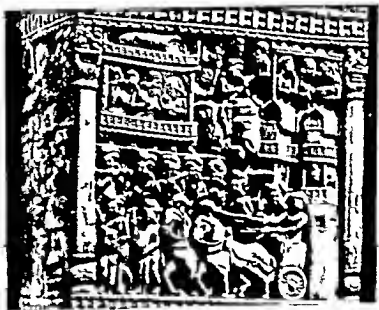
204 CAUTAMA MITTING HIS FUTURE WIFE S p 3
(Amravati, Malva Museum, Uo. Museum, Gupta)



05 THE MUSICAL ENTERTAINMENT IN THE JAVI
S p 4
(Amravati, Malva Museum, Uo. India)



206 SIDDHARTHA AIR UT TO HEART II M II II ME
S p 114
(Janaka, Lahore Museum)



2 SIDDHARTHA FEELS THE U II THE CITY S p 114
(Janaka, Lahore Museum)



THE GREAT RENUNCIATION
(Indan Museum, Calcutta)

See p. 115

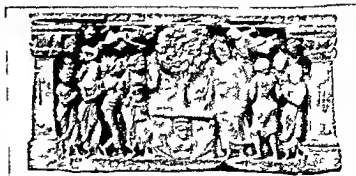


SIDDHARTHA MEETING AN ASCETIC
THIS SAGE PROBABLY INITIATED GAUTAMA INTO
ASCETICISM
(Swat. From Grunwedel's *Bildh. Ind.*)



THE BODHI TREE
(From Barhut. British Museum Photograph)

See p. 115



GAUTAMA APPROACHING THE BODHI TREE
ATTENDED BY DEVAS
(Gandhara. Indan Museum, Calcutta)

See p. 116

Devadatta never forgave his cousin and remained as we shall see later his life-long enemy

Suddhodana because of the prediction of the astrologers took every care to guard his son from any unseemly sights that might put into his mind thoughts of senility sickness death or renunciation. He had three palaces built for the residence of the prince and in these every delight abounded and sorrow and death might not even be mentioned. Able soldiers guarded the palaces day and night.

MARRIAGE

When Siddhartha was sixteen years of age arrangements were made for his marriage. The maiden Suddhodana selected for his son was Yasodhara daughter of Dandapani a Sakya chief. But Dandapani as mentioned elsewhere would not give his daughter in marriage to one who was not a soldier and Siddhartha was asked to give proof of his skill in arms accordingly a tournament was held.

On the appointed day the first person to appear on the scene was Devadatta. He was beside himself with jealousy and seeing a white elephant of great size brought into the city he laid hold of it by the trunk with his left hand and killed it with one blow of the right. After Devadatta came prince Sundarman who asked the multitude who had killed the elephant. They named Devadatta. It is an evil deed of Devadatta he exclaimed and seizing the carcass of the animal by the tail threw it outside the city gate. Gautama came next and he asked the crowd. Who has killed the elephant? Devadatta they said. This is an evil deed of Devadatta said Siddhartha. By whom he asked again was it thrown outside the city gate? By Sundarman they replied. That said the prince is a good deed. Yet this beast has such a great carcass that when it rots it will fill the whole city with stench. Then standing on the carriage he put out one foot to the ground and with his great toe lifted the elephant by the tail and hurled it over the seven walls and seven moats of the city and it fell in a place two miles distant from the city.

In the tournament the intellectual and military skill of the combatants was tested. In practically every item Siddhartha beat his opponents. He stood first in horse race chariot race music recitation mathematics and elocution. In archery and wrestling Devadatta and Siddhartha were acclaimed equals. In fencing Siddhartha did not take part and Devadatta stood first.

On the last day of the tournament Yasodhara entered the lists with a garland in her hand to choose her husband and as Devadatta stood up expectantly to receive the garland she bestowed it upon the neck of Siddhartha.

A different version of Siddhartha's marriage is also told. According to this Suddhodana so as to enable his son to choose the most beautiful damsel in the Kingdom for a bride caused a number of jewels to be made and had it proclaimed that the prince would present them one by one to the maidens of the noble families of the realm. Five hundred maidens came to receive the gifts and when all the jewels had been given away Yasodhara arrived. She smiled at the prince and asked him playfully if he had nothing to give her. Siddhartha took his signet ring and bestowed it upon her and thus accepted her as his bride.

For some time after marriage Siddhartha lived happily with his wife. He found delight in the company of the beautiful Yasodhara. The palaces and parks resounded with melodious music and dancers skilled in their art amused the royal couple. There was no talk of sorrow or death. Siddhartha ate the choicest food drank cool perfumed drinks made love to his young wife and was as happy as man could be.

THE FOUR SIGNS

Meanwhile the Devas reflected that time was passing and the Great One ought no longer to linger amid the pleasures of the palace but must go forth on his mission. They therefore filled all space with this thought. It is time to go forth so that it reached the mind of the prince and at the same time the music of the singers and the gestures of the dancers assumed a new meaning and seemed to tell no more of sensuous delights but of the impermanence and vanity of every object of desire.

Now the prince felt tired of the pleasures of the palace and wished to visit the city. Suddhodana gave orders to clean and decorate the roads and special instructions were given to see that no old or sick men came near the roads. But in spite of all the precautions of the king the Devas defeated his purpose. One of them assumed the shape of an old man and when Siddhartha drove out into the city appeared before his chariot. He was aged worn out with swollen veins on his body and broken teeth wrinkled and grey haired bent crooked as a root broken leaning on a stick feeble without youth his throat uttering inarticulate sounds his body bent and supported by a staff trembling in all his limbs and parts of limbs.

Seeing this strange figure Siddhartha asked his charioteer. What human form is this so miserable and so distressing the like of which I have never seen before? The charioteer replied. This is what

is called an old man " The prince again asked the charoteer what he meant by the word 'old'. " Old age implies," said the charoteer, " the loss of bodily power, decay of the vital functions, and failure of mind and memory Thus poor man before you is old and approaching his end "

The prince asked again " Is this law universal? " " Yes," replied the charoteer, " this is the common lot of all living creatures All that is born must die "

The prince became melancholy, and ordered his charoteer to drive him back to the palace

Next day, when the prince went out, he saw a sick man " He was overcome by hot fever, his body exhausted, soiled by his own excreta, without any one to help him, without shelter and breathing with difficulty " Siddhartha enquired of his charoteer " Who is this unhappy being? " " This is a sick man," said the charoteer " Is sickness common to all men? " asked the prince again " Yes, sickness comes to all," was the reply Siddhartha became thoughtful and asked his charoteer to drive him home

On the third day the prince saw a dead body carried on a bier " Who is this, borne onwards on his bed, covered with strangely coloured garments, surrounded by people weeping and lamenting? " asked the prince " This," said the charoteer, " is the dead body of a man, he has ended his life, he has no further beauty of form and no desires of any kind, he is one with the stones and the felled tree he is like a ruined wall or fallen leaf, no more shall he see his father or mother, brother or sister, or relatives either, his body is dead, and your body also must come to this " The last words of the charoteer went home " Siddhartha thou shalt die," the prince heard some one say

On the fourth day the prince saw a monk standing on the road, " quiet, tranquil, full of discretion and self-control not allowing his glance to wander, nor looking farther than the length of a yoke, having attained the path that brings peace of mind and honour, showing that peace of mind in his forward and his backward steps, peace of mind in the looking and the turning away of his eyes, peace of mind in his bending and his stretching, peace of mind in the wearing of his coat, begging bowl and monk's frock "

" Who is this? " the prince enquired " This man," said the charoteer, " devotes himself to charity, and restrains his appetites and his bodily desires He hurts nobody, but does good to all and is full of sympathy for all "

" Then the prince asked the ascetic to give an account of himself The latter replied, I am called a homeless ascetic, I have forsaken the world, relatives and friends, I seek deliverance for myself and desire the salvation of all creatures, and I do harm to none "

The words of the monk and his appearance fired the imagination of the troubled prince At last he had found a man whose thoughts were similar to his own An irresistible longing to follow the monk seized him But at that moment news of the birth of a son was brought to him, and he returned home

RENUNCIATION

On seeing the 'four signs' Siddhartha made up his mind to retire from the world He felt there was no meaning in living in the midst of pleasures if the end of life be senility, decay and death He pitied man who, blind to the gaping chasm beneath, lived as though momentary pleasures were realities

Siddhartha told his father of his resolution to lead a religious life Suddhodana was dismayed He tried to persuade his son to give up the idea and not succeeding in this, decided to prevent his son's escape He doubled the strength of the guards of the palace, reinforced the women's apartments and asked the dancing girls to divert the prince's attention to mundane matters by their seductive art

On the night Siddhartha had decided to depart, there was revelry as on no other occasion The revellers sang drunk deep and fell asleep where they sat " Siddhartha beheld the sight of his women lying dead in sleep, some with their garments torn away, others with dishevelled hair, some with their ornaments fallen off, others with broken diadems, some whose shoulders were bruised and others with naked limbs and mouths awry and eyes squinting And meditating on the idea of purity and penetrating the idea of impurity, he saw that from the sole of the foot to the crown of the head the body originates in impurity, is compounded of impurity, and exhales impurity without end Then he spoke, " O hell of living beings, with many entrances, dwelling place of death and age, what wise man, having looked thereon, would not consider his own body to be his enemy? "

He went away from the place and asked his charoteer to get his favourite horse ready for a journey Siddhartha then entered Yasodhara's apartments She lay asleep with her babe Rahula, who was then seven days old The father desired to fondle his child But one of the hands of Yasodhara lay resting on the child and Siddhartha, afraid of awaking her, restrained his parental impulse and left the room

PLATE LXXIII



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THE ATTACK OF MARA
(Sanchi Copyright Archaeological Survey of India)

See p 116



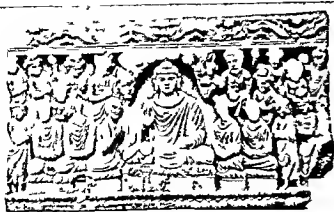
213 BODHISATVA UNDER THE PROTECTION
OF MALSALIND See p 116
(Bodhgaya. Copyright Archaeological Survey of India)



214

THE BUDDHA
(From Mayurbhanj)

See p 116



215 THE FIRST SERMON
(Gandhara Ind an Museum Calcutta)



216 THE MIRACLE AT SRIVASTI S p 117
(Lahore Museum)



217 THREE SCENES DEPICTING
THE CONVERSION OF
NANDA See p 117
(From Amravati Photo Ind an Office)



218 CONVERSION OF NANDA See p 11
(Copyright Archaeological Survey of India)

The Devas aided the departure of Siddhartha. The gates of the palace were held open by them and they lulled the guards to sleep. Siddhartha rode on his horse Kantaka, and Channa followed him. The charioteer, with tears in his eyes, entreated the prince to give up the idea of flight, but Siddhartha pacified him by saying that he was going for the good of all. They travelled throughout the night and by morning reached a river. Siddhartha crossed the river and asked Channa, "What is the name of this river?" "Anoma" (illustrious), said Channa. "From here," said the prince, "I retire from the world." He then asked Channa to return home with the horse. But the faithful charioteer wanted to accompany his master. "No Channa," said Siddhartha, "your time is not yet come. Besides, my father will grieve for my absence without knowing what came of me, and so you go back and tell him not to grieve for me." Channa now kissed his master's feet and Kantaka licked them with his tongue. Then the two returned. But the horse after walking a few paces fell down and died, and Channa came back alone to Kapilavasthu and narrated to Suddhodana all that had happened. Yasodhara, on hearing the sad story, cut off her hair and lived the life of a nun.

THE SEARCH AFTER TRUTH

While Siddhartha was proceeding on his way, he saw a hunter with whom he exchanged clothes. Presently he saw a barber who shaved his head. The hunter and the barber were Devas who had assumed these forms for the purpose.

After a few days' wandering Siddhartha became the disciple of a Brahmin teacher of Vaisali named Arara Kalama who had three hundred disciples. He learnt everything that Kalama had to teach but Kalama's system did not satisfy Siddhartha. He declined an offer of Kalama to remain as his assistant and again started on his quest.

From Vaisali Siddhartha proceeded to the kingdom of Magadha and took up his abode in Rajagriha where King Bimbisara visited him and requested him, in vain, to give up his religious life and return to Kapilavasthu. Bimbisara was much impressed by the earnestness of Siddhartha and asked to remember him if, at any time, he found a solution to the riddle of life.

Near Rajagriha was a famous college of philosophy conducted by the sophist Rudraka. Siddhartha attended the lectures but found that mere acquisition of knowledge could bring no enlightenment and so he left the college. Five students of Rudraka, seeing Gautama's earnestness and spirit of enquiry, became his disciples and followed him. Siddhartha now decided to practise austerities in the manner of Hindu sages. He fasted or ate only a modicum of millet seed, exposed himself to wind and rain and took Yogic exercises. His health suffered and his body was reduced to a skeleton. One day, while he was practising an exercise in breathing, he fainted and was on the point of death. He, however, recovered but felt that asceticism would bring him no enlightenment. He went out again begging for food and received a dainty meal as an offering from Sujata, daughter of a rich villager. She offered it in a golden dish, and to Siddhartha it seemed a good omen. He took the food and went out of the village and bathed in a river and would have crossed to the other side, but the current carried him away, and had it not been that a Deva dwelling in a certain great tree on the farther bank stretched out his jewelled arm to draw him to land he would have been drowned. He reached the shore, however, and sat down to take his meal, after which he cast the golden dish into the river where it was caught by a Naga who took it to his palace. But Sakra in the form of a Garuda snatched it from the Naga's hand and carried it to the Tusita heavens.

In the meantime messengers were daily coming to Siddhartha from Suddhodana requesting him to return to his father. He sent them away with a final message that the resolution he had taken was irrevocable and Suddhodana ought to rejoice rather than grieve.

When Siddhartha's five disciples saw that he had given up asceticism, they took him for a failure and deserted him. Thus Siddhartha was again left alone to tread the difficult path.

ENLIGHTENMENT

Well, over seven years did Siddhartha spend in the search. But the end seemed still far off. Neither learning nor self mortification brought him enlightenment. Was there, after all, no solution to the riddle of life? Had he deserted his wife and parents and undergone privations, all in vain? Anyway there was no going back. He would pursue the path till he got what he wanted or perish in the attempt. With this grim determination he proceeded to the Bo-tree born on the same day as himself. The gods rejoiced because the great event was near at hand. Thousands of them accompanied him as he proceeded towards the sacred tree. Birds soared in joy over his head.

Reaching the Bo-tree Siddhartha sat down under it determined not to get up till he found a solution to the riddle of life. Now there was joy in heaven but evil spirits lamented. The chief of the latter Mara^{*} marched towards the Bo-tree with an army of demons to distract Siddhartha and prevent his attaining Buddhahood. First Mara went to Siddhartha disguised as a messenger from Sudhodana and informed him that Devadatta had usurped the throne and was oppressing his subjects. But Siddhartha observed that if the Sakya chiefs were cowardly enough to tolerate an oppressive tyrant they deserved no better ruler and took to his meditation undisturbed by the news. Then Mara raised a violent storm and rain but the Nayaka Musahand protected Siddhartha by coiling himself round him and shielding him with his hood over his head. Mara and his army then assailed Siddhartha with javelins, swords, arrows, rocks, fillocks and burning charcoal but none of them had any effect on Siddhartha for the gods protected him. Threats proving of no avail Mara sent his two daughters to seduce him. But Siddhartha preached a sermon to them and the ladies went away blessing him.

The fight started at eventide and went on throughout the night. By morning the two temptresses departed and enlightenment dawned upon Siddhartha and he became the Buddha. He understood the mystery and meaning of existence. 'I have attained the Buddhahood' he exclaimed. 'I have overcome Mara all evil desire is destroyed. I am lord of the three worlds.'

THE TEACHER

The Buddha had now solved the mystery of life. But he found that the path to enlightenment and Nirvana was difficult to tread. He feared that the ordinary run of mankind caught in the maze of the unreal pleasures of the worlds were not likely to understand him and pay heed to his teaching. Then what was he to do? Was he to keep the newly acquired secret to himself and tread the path alone or turn the Wheel of Law for the benefit of a world without understanding? The Blessed One thought thus. 'I have penetrated this doctrine which is profound, difficult to perceive and to understand, which brings quietude of heart which is exalted, which is unattainable by reasoning, abstruse, intelligible (only) to the wise. These people on the other hand are given to desire, intent upon desire, delighting in desire. To these people therefore the law of causality and the chain of causation will be a matter difficult to understand, most difficult to understand will be also the extinction of all Samskars, the getting rid of all the sub-strata of existence, the destruction of desire, the absence of passion, quietude of heart, Nirvana. Now if I proclaim the doctrine and other men are not able to understand my preaching, there would result but weariness and annoyance to me.'

Now Brahma appeared before the Buddha and prayed to him with joined hands to teach the Dharma to mankind. But Mara put unholy thoughts into the mind of the Blessed One and told him that he should attain Nirvana alone. Good, however, triumphed over evil and the Buddha decided to preach and convert mankind to the newly found way of liberation.

Shortly after making this resolve, two merchants came that way and offered food to the Buddha. He ate with them and preached to them. They were converted and became his first lay followers. The Buddha now decided to preach his doctrine to Kalama and Rudraka, the two Brahmin teachers under whom he had lived as a disciple. On his way he had to cross the Ganges but he had no money to pay the ferryman. So when the ferryman demanded the toll, the Buddha said to him, 'Row me across the river, and I shall row you across the ocean of life.' The ferryman, however, did not agree to this and the Buddha soared over the stream.

On reaching the other side of the Ganges the Buddha learnt that Kalama and Rudraka were no more. But the five disciples who had deserted him were still alive and he preached to them and converted them. They were his first disciples and together with himself formed the first order of Buddhist monks.

The number of disciples and lay followers increased and the Buddha selected men to preach the new doctrine far and wide, he himself remaining in a particular area.

The gist of the Buddha's teaching is that life is misery and all people should strive to obtain liberation from the chain of existence by means of good deeds. Says the Buddha, 'Birth is painful, decay is painful, death is painful, union with the unpleasant is painful, painful is the separation from the pleasant and any craving that is unsatisfied that too is painful. Again, what think ye, disciples, he asks, whether is more the water which is in the great oceans or the tears which have flowed from you and have been shed by you while ye strayed and wandered on this long pilgrimage and sorrowed and wept because that was your portion and that which ye loved was not your portion? A mother's death, a brother's death, the loss of relatives, the loss of property, all this you have experienced through long ages and while ye experienced it through long

^{*} Mara is the Hindu god of love elaborated by the Buddhists into an embodiment of evil. Sexual desire being considered by Buddhists as the greatest enemy of man, the god of desire was given the role of The Enemy.



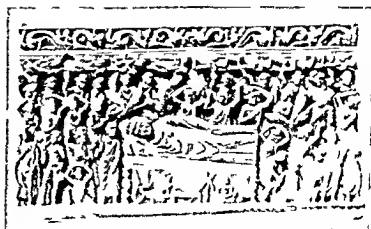
19. EVADATTA AND THE ASSASSINS See p. 116
(Anuradhapura Museum, Ceylon)



20. SUBJUGATION OF THE ELEPHANT MAHARAJA See p. 117
(From Amaravati. Copyright Van Oort, Paris)



21. BUDDHA AND HIS SON
RAHULA See p. 118
(Amaravati. From Ferguson's
Tree and Serpent Worship)



22

THE GREAT FLOOD
(Candhara. Indian Museum, Calcutta)

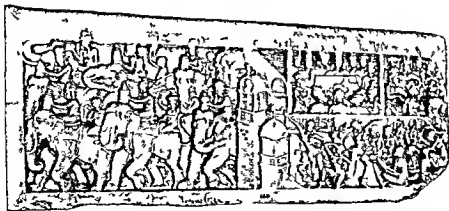
See p. 119



THE BUDDHA'S COFFIN
(Candhara Indian Museum Calcutta)



FEASTING BY THE MALLAS OF KUSINAGARA
ON RECEIVING THEIR SHARE OF THE RELICS
(Sanchi Copyright Art Historical Survey of India)



DIVISION OF THE RELICS
(Madras Museum)

ages, more tears have flowed from you and have been shed by you while ye strayed and wandered on this pilgrimage and sorrowed and wept, because that was your portion which ye abhorred and that which ye loved was not your portion than all the waters in the four great oceans" *

" Buddha's four 'Sublime Ventures' containing the germ of his system are as follows. The first is that pain exists, the second, that desire is the cause of pain, the third that pain can be ended by Nirvana or exemption from existence, practical annihilation, the fourth shows the way that leads to Nirvana. The great thing is to get rid of desire and when this is accomplished, the soul is ready for complete Nirvana, and a man dying in this state will not be born again "

About caste, the Buddha said it was a matter of common consent and not of birth. "Birth cannot make a Brahmin any more than a non Brahmin. It is by work and merit, by his wisdom, piety and self-sacrifice that one becomes a Brahmin."

The success of Buddha's mission was mainly due to his extraordinary personality and the glamour of a prince turned saint. The Buddha's fame spread far and wide and he went from city to city preaching and making converts. "In one of his wanderings he came upon a nest of five hundred robbers to whom he preached and at whose hands he ate. They were all reformed and exchanged the tools of burglary for the bowls and staves of piety."

At Srivasti the Buddha converted thousands of people by working miracles. He walked on air emitting waves of light from his body, then he preached to the people multiplying himself manifold.

Among the Buddha's converts were princes, scholars, sophists, philosophers and men of all occupations and castes. When he stayed in the city of Rajagriha, King Bimbisara himself came to do him honour with a retinue of 'twelve myriads of men'. The king and most of his retinue were converted. Bimbisara remained a friend of the Buddha to the end of his life and was an able patron of Buddhism.

The Buddha now thought of his home. His son Rahula had also grown up into a young man and persuaded Siddhodana to send for the Buddha. When the invitation came the Buddha was much touched by the message and decided to visit the home of his childhood. Accordingly he started for Kapilavasthu at the head of a procession of monks and disciples. On reaching the city, he went on his usual begging round and the news of this reaching Prajapati, she went in a panic to Siddhodana and said to him, "My son is walking from house to house begging for alms." Siddhodana deeply agitated, went to his son and asked him why he was thus bringing disgrace on the royal house. "Do you not belong to the race of kings?" he said. "The race to which I belong," replied the Buddha meaning the race of Buddhas, "beg for their food." The Buddha then preached to his father. "O Father," said he, "I have now found the Law, and when one finds a treasure to whom can he offer it more fittingly than to his own father? So do I offer it to you. Do not delay, let me share with you the treasure I have found."

"Siddhodana spoke no more. He took hold of his son's begging bowl and led him home. There he was welcomed by all the household, but one of them was missing. It was his wife Yasodhara. She was not there. She had studiously kept herself away as she wanted to test his love and see if her husband would miss her and ask for her. Gautama understood why she was not present. He exclaimed, "The princess is not free from desires as I am. She is sorrowing alone because she has not seen me for long. Let her embrace me lest her heart should break." "So saying the Buddha entered her apartments. Yasodhara was overcome with emotion and she fell down at his feet to kiss them and wept. Siddhodana then narrated to him how she had been sorrowing for his absence, and living the life of a nun. "When my daughter heard O Master," said he, "that you had put on the yellow robes from that time forth she dressed only in yellow, when she heard of your taking but one meal a day she adopted the same custom, when she heard that you renounced the use of elevated couches she slept on a mat spread on the floor, when she heard you had given up the use of garlands and unguents she also used them no more. And when her relations sent a message saying 'Let us take care of you,' she paid no attention to them. Such are my daughter's virtues. O Blessed One."

The next touching scene was the meeting between Nanda (called Ananda in the scriptures) and the Buddha. The marriage of Ananda had been arranged to take place the next day. "Gautama went up to the pavilion where Nanda was lodged and told him that 'the greatest festival of all is the life of a monk who has vanquished all evil desires and acquired the knowledge of truth, and Nirvana. He then gave him his own alms bowl and took him to the grove where he had been staying. There Nanda was converted and remained his most devoted disciple to the end of his life. Some accounts relate that Nanda was converted on being shown a vision of heaven and goddesses."

* Oldenberg. Quoted in *Indian Philosophy* by Sir S. Radhakrishnan.

The story of the conversion of Rahula is also told. Yasodhara sent her son to his father to demand of him his patrimony. Rahula went to his father and said, "Father, I am the prince! when I am crowned a king over all the earth, I have need of the treasure, for a son is heir to his father's property." On hearing thus the Blessed One turned to his disciple Sariputra and said, "Beloved disciple, Rahula has come to ask me for his inheritance. He asks for a worldly inheritance which cannot last. I will give him a spiritual inheritance which would be everlasting. Let him be admitted to our Order."

Suddhodana made a last effort to reclaim his son and make him a king. But the Buddha refused, and said that Sauvana, Rahula's son, should be considered Suddhodana's heir, as Nanda and Rahula had become monks.

Yasodhara and Prajapati became his disciples, and, later, with the reluctant permission of the Buddha, founded the order of nuns.

The Buddha also visited the Lumbini grove where he was born, and then departed from Kapilavasthu amidst the lamentations of Suddhodana and his people.

Nor was preaching all that the Buddha did. A story is told of how he prevented a battle which was about to be fought between the Sakyas and the Kols. The river Rohini flowed between Kapilavasthu and Koli and in a year of drought people of both the cities claimed sole right for the use of the water. A battle seemed imminent when the Buddha came upon the scene. He asked the people, "Which do you prize more, the waters of Rohini or the life of men?" They replied that the life of men is more precious than the waters of Rohini. Then he exposed to them the folly of wasting life for the waters of Rohini and settled the dispute to the satisfaction of both the parties.

DEVADATTA

The proselytizing zeal of the Buddha created many enemies for him. The Brahmins were particularly alarmed because their privileged position was challenged for the first time. There had been, of course, many thinkers like the materialist Brahmaspati, who, even before the Buddha, had taught doctrines contrary to Brahminism. But they and a few disciples held these impious views and these views mostly died with them. But here in Buddha's method, was a new technique unprecedented in the history of the development of Indian religious thought. Preaching to the masses and conversion of hundreds of people were unknown before. And the Brahmins feared, with good reason, that if the Buddha were allowed to have his own way, they would be deprived not only of their privileged position but of their bread as well, hence they decided to combat him by fair means or foul.

Three attempts on the life of the Buddha are recorded. All were instigated by Devadatta. Indeed, the evil deeds attributed to this person are so many that he appears to be more a conception than an individual. He is said to have attained much power, occult and material, by austerities and intrigues. He had many disciples and had managed to worm his way into the confidence of Ajatasatru (Ajatasatru), a prince, who under the instigation of Devadatta, murdered his own father and seized the throne.

As soon as Ajatasatru became king, Devadatta asked for, and got from him, thirty-one able men to carry out the foul deed he was contemplating. He deputed one of them to murder the Buddha, two to murder the murderer, four to murder the two, eight to murder the four and the remaining sixteen to murder the eight. The last sixteen Devadatta decided to murder himself so that the matter might be kept secret. But all the would-be murderers, on seeing the Buddha and hearing his sermons, became his disciples and lived with him.

On another occasion while the Buddha was walking by the foot of a cliff, Devadatta had a rock projected at him. The Blessed One had a narrow escape, the rock having broken into two and slightly hurt his foot.

Devadatta made yet another attempt on the life of the Buddha. Malagiri, a fierce elephant, was given an extra dose of beer, and let loose on the path of the Buddha while he was begging for alms. The friars who were accompanying the Buddha were frightened and entreated him to escape. The Buddha paying no heed to their entreaties, they decided to protect him and form a ring round him. But he peremptorily ordered them back to their proper places. In spite of this Ananda decided to walk in front of him and face the beast, but a temporary paralysis came upon him and he found himself unable to move.

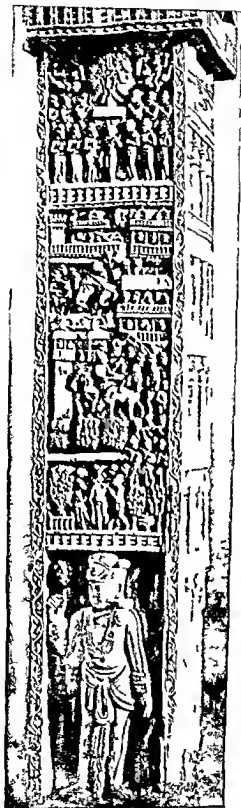
The elephant while approaching the Buddha, saw a child which he was about to seize when the Blessed One ordered the beast to leave the child alone. Obedient to this command, the elephant left the child and ran towards the Buddha. But when it came near the Blessed One, its fury abated and it approached in the gentlest way and knelt before him. The Buddha now preached to the elephant and it "repeated the five commandments to all the people."



Top WORSHIP OF THE HAIRLOC
OF BUDIHA IN TUSITA HEAVEN
Middle — ACCORDING ANNOUNCING
THE CONCEPTION OF MAYA

100 AJASAT VISITING
THE BUDDHA

(In the Museum Calcutta
Photo Johnston and Hoffmann)



227 Top — ADORATION OF THE BUDDHA
BY SIDDHODHANA
Middle — DREAM OF MAYA AND THE
RETURN TO KAPILAVASTU
Bottom — FIGURE OF A VISHVAM
(Arch. From Early India 5 (figure by L. Bockhof))



8 Top ENLIGHTENMENT
Middle REPRESENTATION
OF THE EASTERN PART OF
OF HEAVEN

Bottom APSARAS DANCING
IN HEAVEN

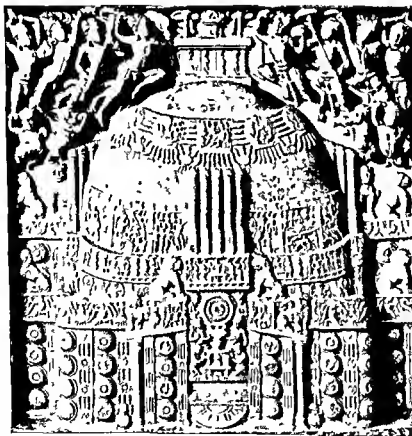
(From Darbhut Indian Museum
Calcutta

Photo Johnston and Hoffmann)



229

ASOKA (See p. 111) AND OTHERS WORSHIPPING THE BODDHI TREE
(Sanchi. Copyright Archaeological Survey of India)



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REPRESENTATION OF A STUPA
(Amravati. British Museum. Photo D. A. S. I.)

See p. 119

After the conversion of the elephant, the Buddha sent his disciples to preach to the followers of Devadatta. This mission was successful, and the disciples of Devadatta deserted him while he lay asleep, and went over to the Buddha. Shortly after, Devadatta fell ill and lay ailing for nine months. This misfortune seems to have brought him repentance. For, as soon as he recovered he decided to visit the Buddha, and proceeded towards the monastery in which he lived. But as he approached the gate of the monastery the earth gaped and shot up flames of fire which began to consume him. Devadatta cried out to the Buddha for help and repeated a verse of a hymn, by which he accepted the three gems, the Buddha, the Law and the Church, and this will help him eventually, though he none-the-less went to Hell and received a body of fire sixteen hundred miles in height.

THE BUDDHA VISITS TAVATIMSA HEAVEN

Now the Devas beheld the wonders wrought upon the earth by the Blessed One and desired to see him in their midst. Accordingly the Buddha visited Tavatimsa heaven and remained there for three months. Indra decorated his own throne for the Blessed One to sit. But the throne of Indra was fifteen leagues in height whereas the height of the Blessed One was only twelve cubits. Indra did not know how to adjust the throne to the proportions of the distinguished visitor, but when the Buddha approached the throne it reduced itself to convenient dimensions and looked as though it was specially made for the Buddha. The Blessed One preached to the Devas and myriads of them entered the paths.

"When the time came for the Buddha to return to earth, Indra caused three ladders to extend from Heaven to earth, two of gold and one of silver. On one of the golden ladders which had steps alternately of gold, silver, coral, ruby, emerald and other gems, Buddha descended preceded by Indra blowing his conch. On the other golden ladder proceeded the Devas with instruments of music and on the silver ladder the Brahmas, carrying umbrellas. Thus the Buddha returned to his own hermitage."

ATTAINMENT OF NIRVANA

The Buddha lived to a ripe old age and was eighty-four when he died. The end was, however, hastened by a regrettable incident. While he was staying in a mango grove in Pava a smith named Chunda desired to entertain him. He prepared a dish of pork and offered it to the Buddha. The Buddha ate it, but it gave him a colic which took a serious turn. The old man's body was already feeble and he felt the end was nigh. Lest Chunda should be blamed, he spoke to his disciples: "Inform the smith Chunda that his offering will bring great reward for it will be the immediate cause of my attaining Nirvana. There are indeed two offerings which will bring great reward. One was given by the lady Sujata before I reached supreme wisdom, the other has just now been made by Chunda. These are the two foremost gifts."

The Buddha was removed from the main camp to a grove of Sal trees. The news of his illness spread throughout the neighbouring kingdoms, and princes, nobles, queens, priests, enquirers and all manner of people came to see him. Although he was on the point of death he gave strict instructions to the attendants to allow every one to come to him particularly those who had any doubts to clear.

When the end was approaching the Buddha spoke to Ananda: "Now I depart to Nirvana, I leave with you my ordinances, the elements of the all knowing one will indeed pass away, but the three gems will remain." But Ananda broke down and wept bitterly. Then the Buddha continued: "O Ananda do not let yourself be troubled, do not weep. Have I not taught you that we must part from all that we hold most dear and pleasant? No being soever born or created can overcome the tendency to dissolution inherent in life itself, a condition of permanence is impossible. For a long time, Ananda, your kindness in act and thought and speech has brought you very near to me. You have always done well, persevere and you too shall win to perfect freedom from this thirst of life, this chain of ignorance." Then he turned to the other mourners and commended Ananda to them. He said also that the least of those present who had entered the path to release should never entirely fail, but should at last prevail and reach Nirvana. After a pause he said again: "Mendicants, I now impress it upon you that the parts and powers of man must be dissolved, work out your salvation with diligence." Shortly afterward the Buddha became unconscious and passed away.

The body lay in state for six days. On the seventh, it was burnt. It is said that attempts at setting fire to the pile failed but when the appointed time came it ignited itself. After the body was consumed, the relics of the Blessed One remained like a "heap of pearls."

Eight princes claimed the relics and they disputed so violently for possession of them that it looked as though there would be a war for the remains of the man who, throughout his life, had striven for peace and goodwill among men. Reason, however, prevailed and the relics were divided into eight parts and each one was given to a prince. The princes took them to their respective kingdoms and enshrined them in beautiful Stupas. Worship of the relics and the Stupas is a distinguishing feature of Buddhism.

• *Myths of the Hindus and Buddhists* by Sr. Nivedita and Coomaraswamy

CHAPTER XV

JATAKA TALES

ACCORDING to the belief of the Buddhists, the Buddha did not attain Buddhahood in one life. He became perfectly enlightened as the result of good deeds done in numerous births reaching back to countless ages. During these births he is spoken of as a Bodhisatva (Buddha elect) and the story of Bodhisatva's births is narrated in the Jataka tales.

In the beginning we are introduced to a person named Sumedha who, on meeting Dipankara (the Buddha of the age) and hearing his sermons decides to become a Buddha himself. He then scrupulously follows the Law and, after death, undergoes a series of births in various forms and places, and at last becomes Santusita, by which name he is known during his stay in Tusita heaven prior to his last descent to earth as Siddhartha. In the Jataka tales, the births of the Bodhisatva are said to be five hundred and fifty. Of these eighty-three times he was an ascetic, a monarch fifty-eight, the Deva of a tree forty-three, a religious-teacher twenty-six, a courtier twenty-four, a Purohita Brahmin twenty-four, a prince twenty-four, a nobleman twenty-three, a learned man twenty-two, the deva Sakra twenty, an ape eighteen, a merchant thirteen, a man of wealth twelve, a deer ten, a lion ten, a swan eight, a supe six, an elephant six, a fowl five, a slave five, a golden eagle five, a horse four, a hull four, Mahabrahma four, a peacock four, a serpent four, a potter three, an outcast three, a guana three, twice each a fish, an elephant-driver, a jackal, a crow, a woodpecker, a thief, and a pig, and once each a dog, a curer of snake bites, a gambler, a mason, a smith, a devil dancer, a scholar, a silversmith, a carpenter, a water fowl, a frog, a hare, a cock, a kite, a jungle fowl, and a Kindura. It is evident however, that this list is imperfect."

In most of these births Yasodhara was his mate. The following are some of the Jataka tales.

BODHISATVA AS A HARE

Once upon a time, the Bodhisatva came to life as a hare, and he lived in a wood. He had three friends—a monkey, a jackal and an otter. The hare was elected leader of the group because of his wisdom and holiness. He taught his followers the greatness of charity, contentment and self-sacrifice, and the need for fasting on prescribed days.

One morning, the otter went out in search of prey, and found some fish buried underground. The otter dug up the fish, cried three times enquiring if there was anyone to claim the fish, and, finding no one, brought it home. Then he remembered that it was a day of fast, and hence he refrained from eating it, and thought himself very virtuous on that account.

The jackal who had sallied forth in quest of prey on the same day, came to a hut in a field and saw two spits of roasted flesh. He also cried three times enquiring if it had any owner, and, finding no one, brought it home. But remembering that it was a day of fast he kept the fare for the next day.

The monkey too went out, found some mangoes brought them home and kept the fast.

On this day, the hare, while he was sitting on the Kusa grass on which he used to feed thought of people who might be hungry and starving. "If any person comes to beg food of me," thought he, "what will I offer him? I cannot offer him grass. Well," said he, "I will give him my own flesh to eat."

As soon as the Bodhisatva thought in this manner, the throne of Sakra grew hot. This was what always happened when some great event was planned or done on earth. Sakra desiring to know why his throne grew hot, looked down and saw the hare. He knew of the thought of the hare and desired to test his sincerity. So he assumed the form of a beggar and descended to the earth.

First Sakra went to the otter and begged for food. The otter offered him fish which he politely refused. He then went to the jackal and the monkey in turn, but refused the meat and mangoes they offered. Finally he went to the hare and begged for food. The hare asked him to lay a fire and, when this was done, the Bodhisatva shook his body thrice in order that the lice and vermin living in his coat might escape unhurt, and then jumped right into the burning fire so that the mendicant could have roasted meat for his dinner. But as soon as the Bodhisatva jumped into the fire the burning embers froze and became snow.

Sakra smiled and revealed his identity. "I wanted to test your sincerity," he said to the Bodhisatva. Sakra now desired to perpetuate this great deed of the hare, so, he squeezed a nearby mountain and, with

the juice thus obtained, daubed the figure of a hare on the moon so that all the world might know of the hare's self sacrifice and remember it till the end of time

Thus the origin of the hare-mark on the moon

BODHISATVA AS A JUDGE

Once upon a time when Brahmadatta was king of Benares the Bodhisatva was his Chief Justice. He judged causes rightly and people all over the kingdom praised his wisdom.

At that time there lived in the city of Benares two traders. One of them when he went on a journey, gave the other five hundred ploughshares to keep till his return. But no sooner had the owner of the ploughshares departed on his travels than the other sold away the ploughshares, kept the money for himself and scattered mouse-dung in the storehouse where the ploughshares had been kept. When the trader who had gone on a journey returned and asked for the ploughshares, the one who had sold them told him that they had been eaten by mice, and showed the mouse-dung in the storehouse as proof thereof.

Now, the owner of the ploughshares knew that he was being cheated but there was no use protesting. So he pretended to believe the story, remarked, "Alas! very unfortunate!" and went to his house. Next day, however, he came back and invited his friend's young son for a walk. The boy accepted the invitation and, as the man and the boy were walking together, the man fell upon the boy, seized him and locked him up in a room in his house.

The father of the boy, not finding his son, asked the trader who had taken the boy for a walk where his son was. "Alas, friend!" said the trader who had confined the boy in his house, "while your son and I were walking on the road a kite made a swoop and carried away the boy." The father of the boy did not believe the story, and asked the trader since when kites were known to carry away young men. "If things that ought not to happen do happen," said the trader, "what can I do my friend?"

The father of the boy waxed wroth on hearing these words of the trader, went to the court of law and addressed his complaint to the Chief Justice. The Chief Justice sent for the accused and asked him for an explanation, and finding that the man persisted in saying that a kite had carried away the boy, he wanted to know of him since when kites were known to carry away young men. "My lord," said the accused, "since the days mice have started eating iron ploughshares."

Now the Bodhisatva thought there was something deeper in the matter and asked for an explanation from the accused. The accused narrated to him the story of the ploughshares, upon which, the Bodhisatva understood on whom the guilt lay, and asked the father of the boy to return the price of the ploughshares to their owner. This was done, and the boy was released and sent back to his father.

The Bodhisatva thus gave fair judgment in all cases and people praised his wisdom.

BODHISATVA AS A LION

Once, the Bodhisatva was born as a lion, and when he grew into a strong, beautiful animal, he made his home in a forest near the Western Ocean.

Now in a palmgrove on the shores of the Western Ocean there lived a hare. One day the hare, after feeding, laid himself down to sleep under a young palm tree which stood under a vilva tree. He could not get sleep but lay awake thinking, "If the earth should be destroyed" thought the hare, "what would become of me?" Just as this thought came to the mind of the hare, a large fruit of the vilva tree fell on a palm leaf and made a noise like thunder. The hare mistook the noise for the collapse of the earth and took fright. "Just as I feared," said he to himself, and took to flight to escape from the impending doom. On his way, another hare saw him scampering and asked him where he was running. "Don't ask me friend," said the fleeing hare, "the earth is collapsing and I am trying to escape while there is yet time." The second hare on hearing the dreadful news also took to flight. Other hares saw these two fleeing, and hearing from them that the earth was collapsing joined them without enquiring about details. Thus all the hares of the forest started running, no one knew where, to get away from the end of the world.

A herd of deer saw the hares and hearing from them that the earth was collapsing joined them. Soon buffaloes, rhinoceroses, tigers, elephants, in short all the animals of the forest were in full flight, all crying that the earth was collapsing.

Now they came near the home of the lion that was the Bodhisatva and when he heard them crying aloud that the earth was collapsing, he looked about him and saw there was nothing wrong with the earth. Surely, thought he, it must be some noise which was misunderstood by them. If I don't make an effort and stop them, all these foolish animals will perish."

So he went to the middle of the forest and roared three times. This frightened the beasts all the more but they stopped running and took cover. Then the lion went to them and asked them why they were running. The elephants answered him. The earth is collapsing. Who saw the collapse of the earth? he asked again. The tigers said the elephants. The Bodhisatva asked the tigers and they said that the rhinoceroses knew all about it. The rhinoceroses however did not happen to know and referred him to the wild oxen. The wild oxen were no wiser. Nor did the buffaloes, elks, boars and deer see the collapse of the earth. At last the Bodhisatva came to the hares and on enquiry found out the hare that had started the flight. Did you see the earth collapsing? he asked the hare. Yes my lord said the hare still trembling with fear. I saw it myself in the palmgrove and heard the sound of its collapse.

The Bodhisatva now asked the animals to remain where they were and took the hare to the palmgrove. There he inspected the place pointed out by the hare, saw the palm tree and the fruit of the vilva tree and guessed the cause of the noise aright. Then he came back to the beasts and told them the whole story.

The animals went away to their homes much relieved and praised the wisdom of the Bodhisatva.

BODHISATVA AS A WHITE ELEPHANT

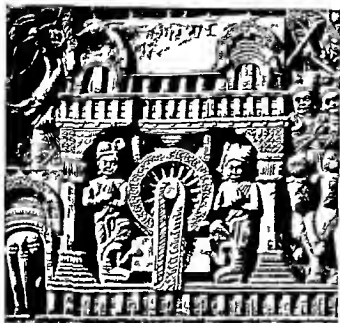
In a valley in the Himalayas there was a beautiful lake. Around the lake were seven thickets of flowers and plants and beyond the thickets seven mountains of which Golden Mountain was the last and the highest. In Golden Mountain was a large cave called Golden Cave in which lived a herd of eight thousand elephants with the Bodhisatva as the leader. He was pure white in colour stood eighty eight hands high and was a hundred and twenty hands in length. He had a silvery trunk and six tusks of different hues. His name was Chadanta.

Chadanta had two wives Chullasubhadha and Mahasubhadha of whom the former was jealous of the latter. One day while the white elephant with his two wives standing on either side was browsing in a grove of Sal trees he shook a flower laden bough with his trunk and it happened that the flowers fell on Mahasubhadha and the twigs and red ants on Chullasubhadha. The latter took it to heart and said to herself. He throws dead leaves, twigs and red ants over me and fragrant flowers over the wife who is dear to him.

On another occasion when the elephants were dispersing themselves under a Banyan tree that stood in the lake, one of the elephants found a beautiful lotus and gave it to the Bodhisatva who presented it to Mahasubhadha. Chullasubhadha could not bear this slight and decided to avenge herself. So one day when the Bodhisatva entertained some holy men Chullasubhadha also gave them food and secretly prayed that she should be born as the daughter of King Madha. Shortly after this she died and was born as the daughter of Madha. She grew into a beautiful maiden and was given in marriage to the king of Benares. This king was very fond of his bride and one day she told him that she had a boon to beg of him. The king said he would do anything for her and the queen asked him to send for all the hunters in the kingdom. This was done and when the hunters came the queen selected a man named Sonuttara of great size and fierce look for the work she had in view. She called him privately and told him. There is a white elephant with six tusks inhabiting the woods near a lake in the Himalayas and you should go and bring me his tusks. Great will be your reward if you do this.

The hunter agreed to do her bidding and the queen equipped him with all the tools, provisions and followers necessary for crossing the seven mountains and capturing the elephant. Sonuttara set forth with an army of hunters towards the forests of the Himalayas. But all his men perished on the way and he alone reached the seven mountains. The mountains were high and the forests were thick and it took Sonuttara seven years, seven months and seven days to reach the lake. At last he reached the lake, saw the elephant and noted the place where the white elephant browsed. As the elephant went back in the evening Sonuttara dug a pit at the place where he had browsed, covered the mouth of the pit with grass and leaves and hid himself in a tree. Next day the white elephant came and fell in the pit and Sonuttara wounded him with arrows. Chadanta trumpeted in agony and the herd ran away in fear.

When the elephants ran away from the place Sonuttara came down from the tree and the Bodhisatva asked him why he wanted to kill him. Because said the hunter the queen of Benares wants your tusks. Now the Bodhisatva understood who the queen of Benares was and why she wanted to kill him. But he did not resent it, on the contrary he asked the hunter to cut his tusks as soon as he could. Sonuttara however found it difficult to reach his tusks because of the great height of the Bodhisatva. So the Bodhisatva allowed him to climb up his trunk and cut his tusks. But the tusks of the Bodhisatva were hard as iron and Sonuttara could not cut them. So the Bodhisatva, suffering immense pain, took the saw from the hunter's hand and sawed his tusks with his own trunk and gave them to him. After this he collapsed in a pool of blood and died.



31 ADORATION OF THE BUDDHA AS SYMBOLIZED
BY THE WHEEL OF THE LAW
(Barh t. Ind. an. Museum Calcutta. Photo India Office)



32 KUBERA AND HARITI S. p.
(S. r. B. 101 Peshawar Museum Photo D. J. H. A. gel)



33 THE BUDDHA
ATTENDED BY DEVAS
TEACHING THE NAGAS
(Calcutta Museum)



34 WORSHIP OF THE ALMSBOWL OF THE BUDDHA
(Amraoti Madras Museum. Photo India Office)

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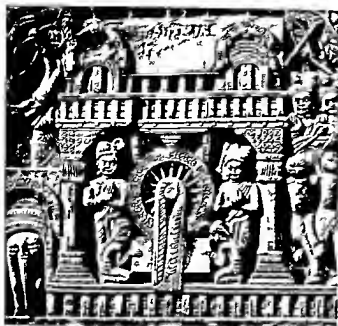
In a valley in the Himalayas there was a beautiful lake. Around the lake were seven thickets of flowers and plants, and beyond the thickets seven mountains, of which Golden Mountain was the last and the highest. In Golden Mountain was a large cave called Golden Cave in which lived a herd of eight thousand elephants with the Bodhisatva as the leader. He was pure white in colour, stood eighty-eight hands high and was a hundred and twenty hands in length. He had a silvery trunk and six tusks of different hues. His name was Chadanta.

Chadanta had two wives, Chullasubhadha and Mahasubhadha of whom the former was jealous of the latter. One day while the white elephant with his two wives standing on either side was browsing in a grove of Sal trees he shook a flower laden bough with his trunk and it happened that the flowers fell on Mahasubhadha and the twigs and red ants on Chullasubhadha. The latter took it to heart and said to herself, "He throws dead leaves, twigs and red ants over me and fragrant flowers over the wife who is dear to him."

On another occasion, when the elephants were disporting themselves under a Banyan tree that stood in the lake, one of the elephants found a beautiful lotus and gave it to the Bodhisatva, who presented it to Mahasubhadha. Chullasubhadha could not bear this slight and decided to avenge herself. So one day when the Bodhisatva entertained some holy men Chullasubhadha also gave them food and secretly prayed that she should be born as the daughter of King Madha. Shortly after this she died and was born as the daughter of Madha. She grew into a beautiful maiden and was given in marriage to the king of Benares. This king was very fond of his bride and one day, she told him that she had a boon to beg of him. The king said he would do anything for her, and the queen asked him to send for all the hunters in the kingdom. This was done, and when the hunters came, the queen selected a man named Sonuttara of great size and fierce look for the work she had in view. She called him privately and told him, "There is a white elephant with six tusks inhabiting the woods near a lake in the Himalayas and you should go and bring me his tusks. Great will be your reward if you do this."

The hunter agreed to do her bidding and the queen equipped him with all the tools, provisions and followers necessary for crossing the seven mountains and capturing the elephant. Sonuttara set forth with an army of hunters towards the forests of the Himalayas. But all his men perished on the way, and he alone reached the seven mountains. The mountains were high and the forests were thick, and it took Sonuttara seven years, seven months and seven days to reach the lake. At last he reached the lake, saw the elephant herd and noted the place where the white elephant browsed. As the elephant went back in the evening, Sonuttara dug a pit at the place where he had browsed, covered the mouth of the pit with grass and leaves and hid himself in a tree. Next day, the white elephant came and fell in the pit and Sonuttara wounded him with arrows. Chadanta trumpeted in agony and the herd ran away in fear.

When the elephants ran away from the place, Sonuttara came down from the tree and the Bodhisatva asked him why he wanted to kill him. "Because," said the hunter, "the queen of Benares wants your tusks." Now the Bodhisatva understood who the queen of Benares was and why she wanted to kill him. But he did not resent it, on the contrary, he asked the hunter to cut his tusks as soon as he could. Sonuttara, however, found it difficult to reach his tusks because of the great height of the Bodhisatva. So the Bodhisatva allowed him to climb up his trunk and cut his tusks. But the tusks of the Bodhisatva were hard as iron and Sonuttara could not cut them. So the Bodhisatva suffering immense pain took the saw from the hunter's hand and sawed his tusks with his own trunk, and gave them to him. After this, he collapsed in a pool of blood and died.



231 ADORATION OF THE BUDDHA AS SYMBOLIZED
BY THE WHEEL OF THE LAW
(Barhut Indian Museum Calcutta Photo India Office)



232 KUBERA AND HARITI S. P. II
(Saurashtra Museum Photo Dr. J. P. Vogel)



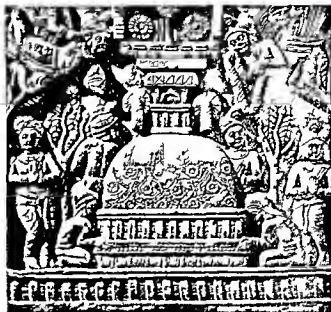
233 THE BUDDHA
ATTENDED BY DEVAS
TEACHING THE NAGAS
(Calcutta Museum)



234 WORSHIP OF THE ALMSBOWL OF THE BUDDHA
(Amravati, Madras Museum Photo India Office)



235 A PILGRIM BEFORE
A STATUE OF BUDDHA AT BOI HCAY
(From *Pilgrimage* by Martin H. Mann)



236 ALLEGORY OF THE BUDDHA AS SYMBOLIZED
BY A STUPA
(From *The Indian View of the Buddha* Photo Ind. Office)



TWO SCULPTURES OF THE BUDDHA PREACHING
(Gandhara Indian Museum Calcutta)

Sonuttara took the tusks to the queen of Benares and narrated to her the story of Bodhisatva's death. When the queen beheld the tusks and heard the hunter's story, the memory of the happy days she had spent with her lord came to her mind. It broke her heart, and she died on the same day.

BODHISATVA AS A PRIEST

Long long ago when Yasapani was king of Benares the Bodhisatva was his family priest. The king had a minister named Kalaka who took bribes and gave the king evil counsel.

One day, as the Bodhisatva was going to the palace to pay his service to the king, he saw, on his way, a man wailing and beating his breast. The Bodhisatva asked him why he was in such a state of despair, and was told by the man that he had been ruined on account of Kalaka's giving unfair judgment against him. He heard the man's case and, finding that he had been unfairly dealt with, took him to the court of law. Here the Bodhisatva set aside the judgment of Kalaka, heard the case again and gave fair verdict. There were many people in the court and they applauded the Bodhisatva. The sound of their applause was so loud that the king in his palace heard it and he enquired of his attendants about the cause of the commotion. They told him that the Bodhisatva had judged a case fairly which had been wrongly judged by Kalaka. On hearing this, the king sent for the Bodhisatva and made him a judge.

Kalaka now became jealous of the Bodhisatva and plotted evil. He told the king that the Bodhisatva was more popular than the sovereign and hence a danger to the throne and in proof thereof he showed to the king how a large number of people followed him wherever he went. The king saw the multitude that followed the Bodhisatva wherever he went and became alarmed. Hence he asked the minister how he could get rid of the Bodhisatva. "I want an excuse to put him to death," said the king. Then Kalaka told the king to ask the Bodhisatva to do some impossible task and kill him for not doing it. The king saw that this was a good plan and sent for the Bodhisatva. When he came the king told him, "Wise sir, we are tired of our old garden, now we crave for a new one and wish to walk in it to-morrow. If you cannot make it you must die."

Now, as is well known, it takes years to make a garden with trees, flower lawns and water courses and the Bodhisatva reflected, and understood that Kalaka had instigated the king to speak to him in this manner. But he knew it was no use resenting a royal order and hence he said, "If I can, my lord, I shall make it." Saying this he went his way.

That night while the Bodhisatva lay in his bed thinking, Sakra appeared before him and asked him why he lay thinking in his bed. The Bodhisatva told him of the king's command. "Wise sir," said Sakra, "you may sleep in comfort. I will make the garden for you." Sakra, accordingly, made the garden and when the king woke up in the morning, lo! the garden was ready for him to walk in, complete with trees, flower lawns and fountains.

The king now sent for Kalaka and told him when he came, that the Bodhisatva had done the impossible. "Did I not tell Your Majesty," said the cunning minister, "that he is dangerous? If he can make a garden in one night, he can surely dethrone a monarch in a day!" The king was now all the more alarmed, and on the advice of Kalaka again sent for the Bodhisatva. When the latter came, the king asked him to make a lake possessed of the seven precious stones. The Bodhisatva replied that he would if he could, and then went his way. That night Sakra appeared before him, and made the lake, it was even more beautiful than the king desired.

Yasapani next asked the Bodhisatva to build a palace to suit with the lake and the park. This was also done by Sakra when the king asked his priest to make a jewel fit to go with the palace.

Sakra made the jewel for the Bodhisatva and the latter presented it to the king. The king, as usual sent for Kalaka. But when he came this time Yasapani did not consult him about the next step to be taken, but asked his attendants to put him to death. This was speedily done by the attendants and the people.

After this the king reigned peacefully and trusted the Bodhisatva for a loyal servant and true friend.

BODHISATVA AS A MONKEY

Once upon a time, a herd of eight thousand monkeys lived on a huge mango tree that stood on a bank of the Ganges in a forest of the Himalayas. The Bodhisatva was the leader of the monkeys and he protected the herd from all harm.

Now the fruits of the mango tree on which the monkeys lived were sweeter than all other fruits in the world. But one branch of the tree overhung the stream, and the Bodhisatva thought that if some of the

mangoes could fall in the river, they might drift down and be seen by some one who might come in search of the tree and do the monkeys harm. So he ordered the monkeys to strip that branch bare and pluck all the fruits on it. The monkeys did as they were told, but unfortunately one fruit remained unseen and it fell in the stream and drifted down.

The king of Benares, while he was taking a bath in the river, happened to see the fruit drifting down and he took it and ate it. Seeing that it was sweeter than any mango he had ever tasted, the king asked his courtiers to find out where the tree stood. They had a search made for the tree but could not find it anywhere in the kingdom, thereupon, the king set out with a big army along the banks of the Ganges and found the tree in the forest. The king saw that the monkeys were eating the fruits of the tree, and desiring to have all the mangoes for himself, he asked his archers to shoot the monkeys.

When the monkeys saw the archers they were alarmed because the nearest tree on to which they could escape stood on the other bank of the stream and no monkey was strong enough to bound over the stream. Then the Bodhisatva comforted them by saying that he would save them all. After giving them this assurance, he jumped into the stream and, quick as thought, swam over to the other bank before any archer could shoot him. He then made a calculation as to the width of the stream, cut a long bamboo pole, tied one end of it to his waist, and, fastening the other end to a tree jumped towards the mango tree. But alas! the bamboo was short by the length of the body of the Bodhisatva and he could just catch a branch of the mango tree but not alight on it. He, however, asked the monkeys to escape as fast as they could over his own body and the bamboo pole, and all the monkeys escaped. But the last monkey was a wicked one who was jealous of Bodhisatva's leadership and as he escaped over the body of his leader smote him and broke his spine. The Bodhisatva, already exhausted by the weight of the stream of monkeys that had passed over his body, could hardly sustain this blow and remained suspended between the trees, on the point of death.

The king of Benares saw all that had happened and took pity on the Bodhisatva. He ordered his men to climb the tree and bring the monkey to him. When the monkey was brought to him the king spoke kindly to him and had his bruised body cleaned, washed and dressed. But with all the efforts of the king to restore him to health, the Bodhisatva died on the same day.

RESULT OF NOT HEEDING BODHISATVA'S WARNING

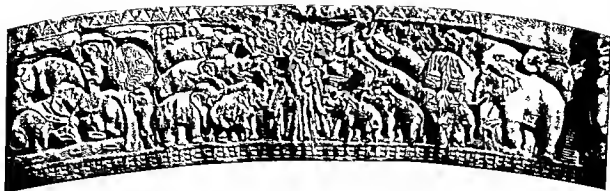
A Brahmin who lived in a village, knew the charm called Vedabha, and the Bodhisatva was his pupil. Now, a person who knew this charm could, by repeating it on a certain auspicious conjunction of the planets, receive from the sky a shower of the Seven Things of Price—gold, silver, pearl, coral, catseye, ruby and diamond.

One day, the Brahmin started on a journey to the city of Chedi, and took the Bodhisatva with him as his companion. While they were travelling through a jungle they fell among a gang of five hundred robbers who bound the Brahmin by ropes and asked the Bodhisatva to go home and bring their ransom.

Now, it happened that on this day there was the auspicious conjunction of the planets favourable for repeating the charm, Vedabha, and the Bodhisatva knew this. But he warned his master against repeating the charm. "For," said the Bodhisatva, "if you do this, evil will come upon the robbers and you." The Bodhisatva, although he was only the pupil of the Brahmin, knew much more than his master.

After giving the above advice to his master the Bodhisatva went away to the village to bring the ransom. But as soon as he had departed, the Brahmin thought to himself, "Why should I wait for my liberty till the arrival of my pupil when I can get all the money I want from the sky? No, I will repeat the charm *reverse the shower of wealth*, and pay up the ransom. Then he repeated the charm and a shower of the Seven Things of Price fell from the sky. The robbers who beheld this wonder were much delighted. They collected in baskets all the wealth they cared to have, and proceeded on their way home. The Brahmin, not knowing what else to do, followed them. They had not gone far when a second gang of five hundred robbers fell upon them and demanded booty. "If you want booty," said the leader of the first gang, "please get hold of the Brahmin who is following us. He can call forth a shower of wealth from the sky. In fact all the wealth we have got was given to us by the Brahmin." Hearing this the second gang allowed the first to go with their booty, and caught hold of the Brahmin. "Give us booty," said they to him. But the Brahmin told them that the shower of precious things could be obtained only on an auspicious conjunction of stars and that this would next happen after a year.

"Rogue," said the robbers, "you enriched those robbers within an hour and want us to wait for a year." So saying they laid violent hands on him and did him to death. They then pursued and overtook the first gang, killed all of them and took possession of the booty. But now a violent quarrel broke out among



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CHADANTA JATAKA (BODHISATVA AS A SIX TUSKED WHITE ELEPHANT)

See p. 1

(Sanchi Copyright Archaeological Survey of India)



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DIPANKARA JATAKA (SUMEDHA FALLING AT THE FEET OF DIPANKARA)

See p. 120

(Takhti-Bahai Copyright Archaeological Survey of India)



241 BODHISATVA IN TUSITA HEAVEN See p. 120

(Amravati Museum Photo India Office)

Mahavira divided the whole Jain community into four *Thirthas* or orders. Monks nuns Laymen and laywomen. The discipline for the last two was for obvious reasons less strict and they supported the monks and nuns to whom all occupations were prohibited. These lived on the charity of laymen and laywomen studiously working out their salvation through a wandering or monastic life. Monks who attained the higher knowledge were permitted to commit religious suicide by starvation but indiscriminate suicide was disallowed.

Jainism obtained a very strong foothold in East India and the great Maurya Emperor Chandragupta was converted to the faith. During the closing years of this monarch's life a devastating famine overtook his kingdom and the large body of Jain monks proved too great a burden for the starving population to support. Hence under the leadership of Chandragupta an exodus of Jain monks to South India took place and these monks spread the faith in the South and Shravana Belgola in Mysore became a famous centre of Jainism.

By the conversion of Samprati grandson of Asoka Jainism obtained a powerful ally. Samprati like his illustrious grandfather was a missionary at heart and did for Jainism what Asoka did for Buddhism. Under his able guidance Jainism spread all over India and got a foothold even in Afghanistan. Central and Western India became strongholds of Jainism and under Samprati this religion obtained even greater popularity than Buddhism. Samprati's indiscriminate charity also brought in corruption in the monasteries and some of the monks far from pursuing an ascetic course of life started enjoying the good things of life. The old monk Mahagiri brought up in the sterner earlier school remonstrated with the easy going monks but they turned a deaf ear and the old puritan committed suicide.

Jainism became the state religion of Gujarat under king Kumarapala who was converted to the faith by the celebrated Jain scholar Hemachandra. Kumarapala prohibited the killing of animals in his kingdom and built several Jain temples.

During the Hindu revival that drove Buddhism out of India Jainism too fell on evil days. But by making several concessions to Brahminism it escaped the fate of Buddhism for though driven out of eastern India its home Jainism still flourished in Western India where the majority of Jains are found at present. The classes that follow this persuas on now are not kings and nobles but the trading castes. Though their numerical strength compared to the Hindu population is negligible their influence because of their wealth and commercial acumen is quite considerable. A peculiarity of present day Jains is that they allow paid Brahmins to officiate as priests in domestic worship although Brahmins are excluded from temple worship. It was probably by making this important concession that Jains managed to escape annihilation. Jainism did not however make any headway in countries other than India though we have some record of Jain missionary activities outside India under Samprati.



24) TRISALA IN HIS PALACE See p. 108
(From *La Peinture Indienne* by A. Stehoulkin)



25) TRISALA REJOICING AT THE
MOVEMENT OF THE LOTUS
(From *Jain Miniatures* by Dr. Moti Chandra) See p. 11



26) PLUCKING OF THE HAIR See p. 120
(From *Jain Miniatures* by Dr. Moti Chandra)



27) CONSECRATION OF TRISALA See p. 121
(From *La Peinture Indienne* by A. Stehoulkin)

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JAIN BELIEFS

The Jains like the Buddhists believe that life is essentially evil and the object of life is deliverance. But while the Buddhists maintain that the path to deliverance is through right action, the Jains believe that liberation is best brought about by asceticism and inaction.

Jains do not believe in a Creator of the Universe. Creation implies a desire to create and a desire denotes something wanting and implies imperfection. The perfect being is without desire or activity, and as such a God who creates or demands obedience or praise from man has no place in Jain theology. The universe is self-existent and is indestructible. There are gods, no doubt but they are little better than humans, we will have to notice them presently.

The philosophy of Jainism draws its inspiration mainly from the atheistic Sankhya system*. According to this ancient philosophic system of the Hindus *Purushas* (souls) and *Prakriti* (matter) are the only reals in the universe. The Jains believe in *Jivas* as the quiescent finer reals and in *Ajiva* as the grosser real. *Jivas* are numberless each with an entity of its own. When a *Jiva* gets fettered by matter, a division of *Ajiva* it is led to Karma or activity (or in common parlance life).

How the *Jiva* gets fettered by *Ajiva* without the intervention of a third cause is not clearly explained. Jains are aware of this flaw in their system but are not perturbed by it. For the great thing is not to find out why the *Jiva* gets fettered but to liberate it. The fact of the bondage is taken as self-evident and as such the main thing is to cut the bond. The man whose house is on fire does not waste his time enquiring how the house caught fire but proceeds straight away to put out the fire.

* For a detailed account of this System please refer to the authors book *Hindu Religion Customs and Manners*



249 TRISALA IN HER PALACE See p. 23
(From *La Pen e Indienne* by t. S. Boukne)



250 TRISALA REJOICING AT THE
MOVEMENT OF THE PLANETS
(From *Jan Nua* by Dr. Mot Chandra) See p. 129



251 PLUCKING OF THE HAIR See p. 129
(From *Jan Nua* by Dr. Mot Chandra)



252 CONSECRATION OF TRISALA See p. 129
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The Jains are masters of detail and have studied, analysed, divided and classified Jivas and the numerous components of Ajiva, a detailed account of the metaphysics of the Jains, which is an exact science, cannot possibly be given in this work.

Like the Buddhists and Hindus, the Jains attach great importance to Karma, the law that rules all life. Transmigration of souls is believed in as a corollary of Karma. Man though, in one sense, its slave, is also master of Karma in as much as he can completely liberate himself from its shackles by following the Jain way of life.

About the nature of ultimate release, the Jains differ substantially from the Buddhists. While the Buddhist Nirvana is complete annihilation or something very near it, the liberated Jiva, according to the Jains, retains its entity. It is above desire and activity, serene, and never more to be lured by Ajiva into Karma.

There are several sects among the Jains but the most important division is as Svetambaras (white clad) and Digambaras (sky clad). The division appears to have persisted from the time of Parasvanatha himself, but the personality and prestige of the earlier leaders prevented it from developing into a serious schism. Towards the close of the first century of the Christian era, the dissenting Digambaras, however, have off from the main body.

The differences in belief between the two sects, though many, are not fundamental. The main dispute is about clothes. The Digambaras believe that complete emancipation is possible only in a state of absolute nudity, that as long as even a piece of white cloth hangs from the loins of a saint he cannot obtain liberation since his attachment to that piece of cloth pulls his Jiva down to the meshes of Karma, besides, wearing of clothes implies consciousness of shame, and a sinner alone has the need to be ashamed of himself. The Svetambaras, on the other hand, believe that white robes do not hinder liberation, and may be worn even by the strictest ascetic.

From these differing standpoints the two sects have written the history of the community and the biography of their leaders agreeable, to their own pet notions, each account differing from the other. The Digambaras, for instance, maintain that Mahavira gave up clothes on his initiation, the Svetambaras that he did not. Similarly, the Digambaras maintain that the Thirthankaras should be represented in art without clothes whereas the Svetambaras think it proper that they should be provided with loin cloths. The dispute about Mahavira's marriage has already been noticed.

An important feature of Jainism is its extreme view on Ahimsa or non killing. Injury to living beings (according to Jains, the vegetable kingdom and dead matter are not without life) is to be avoided at all cost, it is not intentional killing alone that leads to sin but even inadvertent destruction of life. The Jain view of metempsychosis includes a possibility of embodied mortals and even gods assuming forms in the animal or vegetable kingdom, and as such destruction of animals, insects, garlic and pests might lead to injury to one's own superiors and is to be avoided. It is difficult to understand how a religion that rose among the warlike Kshatriyas came to attach so much importance to non killing. It was probably due to this exaggerated importance attached to Ahimsa that Jainism fell out of favour among the Kshatriyas.

The absolute prohibition of killing prevented the generality of the population of the country, engaged in various occupations, from becoming Jains. Agriculture need ploughing which destroys earthworms, fishermen could not very well become Jains, nor could butchers. Hence it was among the business communities that Jainism found favour, and at present it remains mainly a religion of bankers, jewellers, clerks and money lenders.

The fear of destroying life is so deeprooted among Jains that they would not eat after nightfall lest in the dark they should swallow insects with the meal. A Jain monk covers his mouth with a mask lest flies be inadvertently trapped in an open mouth. The lesser a man walks about, the better for his soul, since he is likely to tread upon lesser number of insects. Hence the greatest virtue is to sit still and fast.

LEGENDS OF MAHAVIRA

As in the case of the Buddha, many legends have collected round the personality of Mahavira. His mother Trisala, also called Piyakarni, had, prior to his birth sixteen (the Svetambaras say fourteen) auspicious dreams foretelling the greatness of the coming child.

In the first dream Trisala saw a white elephant, in the second a white bull, in the third a white lion leaping. In the fourth dream she had a vision of Sn, the goddess of wealth, and in the fifth she smelt the fragrance of Mandara flowers, and in the sixth saw the full moon shedding its silvery beams all over the universe. In the seventh dream Trisala saw the sun, radiant and red.

There is some dispute between the Svetambaras and the Digambaras about the eighth dream. The latter believe she saw a pair of sporting fish indicating, of course, happiness, while the former contend that it was Indra's banner on a golden pole that the queen saw.

In the ninth dream she saw a golden pitcher according to the Svetambaras and two pitchers according to the Digambaras. In the tenth dream Trisala had the vision of a lotus lake filled with flowers and resounding with the hum of bees and beetles. In the eleventh she saw the celestial milk ocean and in the twelfth a celestial palace inhabited by musical gods. The thirteenth dream was about a huge vase piled with precious stones, the vase was as high as Mount Meru. The fourteenth dream was about a clear, beautiful conflagration fed by clarified butter.

The Digambaras hold that Trisala also dreamt of a throne of rubies and diamonds, and of a celestial king who deigned to rule on the terrestrial plane. Each sect has its own pet interpretations of these dreams.

Trisala revealed these dreams to her husband, and the wise men whom the latter consulted foretold the birth of either a great emperor or a Thirthankara. It will be remembered that a similar prophesy foretold the birth of the Buddha, and his father took elaborate precautions to ensure that his son should become an emperor. Vardhamana's father did not, however, wish to interrupt his son's calling and allowed him to find his own vocation.

A legend tells us that Vardhamana was not actually conceived by Trisala but by Devananda, wife of a Brahmin named Rishabhadeva, and the gods, to prevent the child's birth in "the miserable Brahmin household," transferred the embryo to the womb of the Kshatriya lady Trisala. The legend shows the feeling that existed between the Brahmins and the Kshatriyas at the time, and indicates that Trisala was probably Vardhamana's stepmother.

On the twelfth day of the birth the naming ceremony took place and the child was named Vardhamana (increasing), for "from the day the embryo was placed in Trisala's womb, the wealth of the family in gold, silver, corn, jewels, pearls and precious stones increased."

The child grew up into a handsome lad of great strength of body and mind. He performed prodigious feats of strength. One day, for instance, when Vardhamana with some boys was playing in his father's garden, a mad elephant charged on the lads. The frightened young men ran for life, but Vardhamana caught the beast by its trunk, gave it a vigorous shake up, ran up its head, and rode on its back. On another occasion when he was, again, playing in the garden a god, to test the boy's strength of mind, lifted Vardhamana high up in the air, but the young man far from getting frightened tore the hair of the god and beat him so mercilessly that he was glad to be rid of his obstreperous burden. On this, the other gods who were watching the scene called the boy Mahavira or great hero because he conquered the god.

Jains vividly describe the scene of Mahavira's enlightenment. As the Bodhi tree is associated with the Buddha's enlightenment, the Asoka tree is associated with Mahavira's attainment of omniscience. His initiation took place under this tree and the gods themselves attended the ceremony. Contemptuous of bodily pain Mahavira tore off his hair instead of shaving it, a penance Jain nuns and monks even now imitate on initiation. Indra, king of the gods, presented him a robe, but the Digambaras who believe that Mahavira was unclad doubt the authenticity of this legend.

Anyway, both the sects are agreed that most of the gods of the Jain pantheon attended the supreme moment of his enlightenment. Mahavira fasted for two and half days under an Asoka tree, not even taking water, and at the end of the fast, adoring gods and men carried him in a beautiful palanquin to a park where a five tiered throne had been constructed for him. Here he stripped himself of all clothes and the god Vaisravana caught them as he flung them to the ground from the lofty throne.

Many stories are told of Mahavira's absolute indifference to worldly possessions and his insensibility to physical pain. At the time of his enlightenment he had given up all his possessions in clarity, but a Brahmin named Somadatta reminded him that he had received nothing from him. Mahavira then had only the robe Indra had given left with him, and he cut the robe into two and gave one portion to the Brahmin. The Brahmin took the robe to a tailor who said that it would be necessary to get the other half to make a decent garment of it. Somadatta did not wish to ask, for shame, for the last bit of Mahavira's worldly possession, so he decided to steal it. While the ascetic was practising penances on a thorny shrub, Somadatta sneaked in, and as the robe slipped off Mahavira's louns by accident, he stole the robe and made off with it. But the Brahmin during the course of thieving hurt his hand on the thorns. Mahavira did not notice the theft immediately because of his absorption in meditation but came to know of it later when all that he did was to make a parable out of it, telling his disciples how thorny the road to worldly life was but how great the deliverance from the thorny path.

On one occasion when Mahavira was meditating in a field some mocking herdsmen, in rough sport, drove nails into his ears and scorched his feet, but the saint continued his meditations without in the least being disturbed by the cruel activities of the herdsmen.

One day while the ascetic was sitting in meditation on the outskirts of a village called Kumaragrama a farmer who passed by saw the idler and wished to give him some work. His bullocks were grazing nearby and the farmer asked Mahavira to tend the flock till his return. The farmer received no reply but took it for granted that his orders would be carried. He went away but on return after some time did not find his bullocks. He asked his newly employed assistant what had happened to them but could only hear his deep breath as a reply. Thinking it useless to ask the man anything more about it he set out in search of his cattle but a day and night long search yielded no results. Next morning he returned again to Mahavira and found the bullocks lying down happily near the meditating saint. The farmer could only attribute this to a motive of Mahavira to steal the bullocks. He started screwing Mahavira's neck but fortunately god Indra who had been watching the scene from the very start intervened and saved the saint. From this time onwards Indra assumed the role of Mahavira's bodyguard and constantly protected him and thus saved mankind from similar sacrilege.

Legends have also collected round the death scene of Mahavira. All the rulers of the world were present at the death bed. The dying man preached to them continuously for six days. On the seventh he ascended a diamond throne constructed in a magnificent hall for the purpose. The hall and the throne were illuminated by supernatural light. All night he preached the last sermon and towards dawn all his hearers fell asleep when he died alone and unseen by any one. Even his own disciples though present did not see him die. When the sleeping audience woke up at dawn they saw what had happened. Since the light of the world was gone they decided to illuminate all the buildings and parks of the city with torch and wick lights. Thus the Jain account of the origin of the well known Indian Festival of Lights (Diwali).

The Digambaras as the followers of the more austere tradition believe that there was no king, no hall, no diamond throne, no supernatural light, not even a humble audience at the time of Mahavira's Nirvana but he died all alone, unseen by any one, undisturbed by anything.

Mahavira's previous births have also been enumerated. He was among other things a carpenter, a monk, a king for several rebirths, a lion and a god. His birth as Mahavira was the twenty seventh and last. These birth stories however lack the charm of the Jataka Tales and need not be given in detail here.

The reader will not have failed to notice the similarity between the legends connected with the Buddha and Mahavira. Both Buddhism and Jainism have many things in common and the founders lived in the same century in the same province, hence Mahavira was for long confused as the Buddha by Western scholars and it was but lately that they recognized the fact that Mahavira was a historical personage quite separate from the Buddha.

THIRTHANKARAS

We have seen that Jains do not believe in God but they do believe in gods and devils. The greatest beings are not, however, gods but Thirthankaras (literally Ford Finders) or liberated souls who while living had also been world teachers.

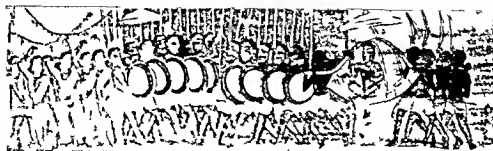
Free souls are of two kinds. The omniscient Siddhas, disembodied and in supreme bliss, free from Karma and the whirl of life, and the Arhats who have obtained omniscience but have not yet shed the mortal coil. Below the Arhats come Acharyas or heads of orders, Upadhyas or teachers and Sadhus or simple ascetics. These three together with the Arhats and Siddhas are known as the Panchaparameshthins or five supreme ones.

The Siddhas then are the greatest of souls. But all Siddhas are not Thirthankaras. This rare distinction belongs only to those who have attained the five kinds of knowledge* and have in addition preached and taught the Jain religion in its pure and original form. To have an adequate idea of the nature and stature of Thirthankaras it is necessary for the reader to know something about the mythical chronology of the Jains.

The Jains conceive time as a moving point on the circumference of an eternally revolving wheel. The point obviously has its downward and upward movements. The downward movement known as Avasarpini (under the influence of a bad serpent, hence Sarpini) denotes a period of steady degeneration till the lowest point is reached when the upward trend known as Utsarpini (under the influence of a good serpent) starts with its ultimate end in a blissful age.

We are now living in the Avasarpini. The Avasarpini has six ages of progressive degeneration. (1) Susama, (2) Susama, (3) Susama, (4) Dusama, (5) Dusama, and (6) Dusama.

* The five kinds of knowledge are: (1) Mati Jnana or simple knowledge gained through the senses, (2) Sruta Jnana or speculative knowledge mainly obtained through study and contemplation, (3) Avadhi Jnana or intuition of past events, this knowledge is common among celestials and devils but rare among humans, (4) Manahpariyaya Jnana or knowledge of the thoughts and feelings of others, only gifted men can attain this high knowledge, and (5) Kevala Jnana or omniscience, only Arhats and Siddhas can attain this supreme knowledge.



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A DIGAMBARA MONK IN PROCESSION

Sept 8

(From *Jain Mural Paintings of W. India* by Dr. Moti Chandra)



234

A JAIN DEPUTATION

(From *Sudeshi Indian Painting* by N. C. Mehta)



235 SCENE FROM A JAIN TEMPLE

(From *Sudeshi Indian Painting* by N. C. Mehta)



256 SIDDHARTHA AND TRISALA See p. 123
(From *Jain Murti* by Dr. Moti Chandra)



257 NIRVANA OF PARASVANATHA See p. 131
(From *Jain Murti* by Dr. Moti Chandra)



258 TRISALA RECOUNTING THE BIRTH OF SIDDHARTHA
(From *Jain Murti* by Dr. Moti Chandra)



259 BIRTH OF MAHAVIRA
(From *Jain Murti* by Dr. Moti Chandra See p. 129)

The first age as the name indicates was a period of great happiness. This age lasted for four crores of Sagaropama.* Men born in this age were six miles in height and each one had two hundred and fifty six ribs. All mothers gave birth to twins a boy and a girl and the population of the sexes always remained equal. The twins were able to look after themselves from the fourth day onwards and the parents died invariably on the 49th day of the birth of the twins. Ten Kalpa Vrikshas (boon granting trees) supplied all the needs of men and women in this age. There was no need for work or for cooking and there was no killing. The men of this age ate only one meal in four days. All men and women lived without religion for there was no sin and no misery and all passed on to the regions of bliss on death.

Susama was the age of mere happiness. The height of man was reduced to four miles and his ribs to one hundred and twenty-eight. The twins started eating from the third day and their parents died on the sixty fourth day of their birth.

In Susama Dusama (the age of happiness and misery, the former predominating) sin and sorrow appeared for the first time. Degeneration set in. The height of man was reduced to two miles and his ribs to sixty four. Hunger increased and a man ate one meal in two days. The Kalpa Vrikshas started withering and the need for agriculture, cooking and other occupations arose with their accompaniment of destruction of life. In this age appeared the first Thurthankara, Rushabhadeva who preached the Jain religion and taught men seventy useful arts and women sixty four. He introduced politics and statecraft and established a kingdom. His daughter Brahmi invented the eighteen alphabets.

The next age Dusama Susama (the age of misery and happiness, misery predominating) is interesting as it was in this period that the remaining twenty three Thurthankaras lived. This age lasted one crore of crores of Sagaropama minus forty two thousand years. The height of man was reduced to five hundred spans and his ribs to thirty two. Every one ate one meal a day. The need for religion became urgent and Thurthankara after Thurthankara preached and taught. People of this age did not all obtain liberation but some were reborn in the various regions of the universe. The practice of religion was fully established.

Dusama (the age of evil) in which we live is predominantly evil. The stature of man is reduced to seven cubits and his ribs to sixteen. The length of this age is twenty one thousand years and it started three years after Mahavira, the twenty fourth Thurthankara obtained liberation. There will be no Thurthankara in this age and Jainism itself is doomed to die out towards the end.

But the worst is yet to come. For in Dusama Dusama (the age of greater evil) which will last for twenty one thousand years, men devoid of the saving knowledge of religion will be ruled entirely by their base instincts. The height of man will be reduced to one cubit and his ribs to eight. Virtue will entirely disappear and no one will live for more than sixteen years. Famines and pestilence will ravage the world. Sexual morality will completely disappear. Howling winds will sweep over a deserted earth and the little weak men will seek refuge in caves, ravines and in the Ganges and in the sea. When degeneration reaches its lowest point, Utsarpmi, the upward trend will start. We are told that Utsarpmi will start in the month of Shravana (July/August). There will be continuous rain for seven days and the scorched earth will again clothe herself in green.

The ages of the Utsarpmi are the same as those of Avasarpmi but in reverse order. There will be twenty four Thurthankaras in Utsarpmi too. The first of these will appear in Dusama Susama and the remaining twenty three in Susama. When the zenith of the upward course is reached in Susama Susama, Avasarpmi will start again and thus the mystic wheel rotates endlessly and aeons roll on aeons.

The Thurthankaras as we have seen are the greatest of beings and their worship is recommended. But the Jains worship the Thurthankaras not because they are able to grant boons or favours but on the broad principle that worship of sacred persons is good for the soul of the worshipper. Thurthankaras are all above desires even the desire of saving souls and as such no Thurthankara can convert a sinner into a saint and send him straight to heaven. In Jainism there is no short cut to salvation. Every one must patiently and diligently work out one's own liberation by penance and right living.

The twenty four Thurthankaras of the Avasarpmi were

- (i) Rushabhadeva. As we have seen this sage appeared in Susama Dusama. His father was Nabhu raja and mother Maru Devi. Rushabh means bull and he was so called because his mother when he was conceived had a dream of a white bull coming towards her. He was born in Ayodhya and had a golden yellow complexion. His height was 500 bowsheets and he lived 8,400,000 Purva of time. He had one daughter and one hundred sons. He attained Nirvana on Mount Kailas in the Himalayas. His sign is the bull.

* Sagaropama. Sagara, Palya and Purva are mythical time divisions the exact length of which is known only to the omniscient. The number of years these represent are so fantastically enormous that ordinary men and women can have no concept of their length or duration.

- (4) Ajitanatha This Thirthankara appeared in Dusama Susama fifty lakhs of crores of Sagara after Rishabhadeva. He was like his predecessor born in Ayodhya. His father was king Jitasatru and mother Vijaya Devi. His height was 450 bowshots and complexion yellow. He attained liberation on Mount Parasvanath at the age of seventy two lakhs of Purva of time. His emblem is the elephant.
- (3) Sambhavanatha Born of Jitara and Sena in Savasti, he was 400 bowshots in height. The interval between Ajitanatha and Sambhavanatha was 30 lakhs of crores of Sagara. Of golden yellow complexion, he lived for sixty lakhs of Purva of time and attained Nirvana on Mount Parasvanath together with one thousand ascetics. His sign is the horse.
- (4) Abhinandana Born in Ayodhya of king Samvara and queen Siddhartha, ten lakhs of crores of Sagara after Sambhavanatha, he lived for fifty lakhs of Purva and attained Nirvana on Mount Parasvanath. His complexion was golden yellow and height 350 bowshots. His sign is the monkey.
- (5) Sumatinatha Nine lakhs of crores of Sagara after Abhinandana was born the fifth Thirthankara in Ayodhya. His father was king Megharatha. A story is told of his mother Sumangala similar to that of Solomon's judgment between the two mothers who claimed the same baby. Sumatinatha was 300 bowshots in height and lived for 40 lakhs of Purvas. His complexion was golden yellow. His sign is the curlew.
- (6) Suparsvanatha Born in Kasi nine thousand crores of Sagara after his predecessor, his height was 200 bowshots and complexion green. His father Supratishtha was king of Benares. His mother Prithivi suffered from leprosy but was cured of the fell disease prior to her illustrious son's birth. He lived for 20 lakhs of Purva and obtained Nirvana on Mount Parasvanath. His sign is the Svastika.
- (7) Chandraprabha The name indicates moonbeams. The Thirthankara's mother Lalshmana in pregnancy wished to drink the moon and for her satisfaction a silver plate of water in which was a reflection of the moon was brought to her and she drank of it. Hence her son was named Chandraprabha. His father Mahasena was king of Chandrapuri. He was born 900 crores of Sagara after his predecessor. He was of white complexion of 150 bowshots in height and lived for 10 lakhs of Purva. He attained Nirvana on Mount Parasvanath. His sign is the crescent.
- (9) The ninth Thirthankara has two names. He was called Suvidhinatha because on his birth his clan gave up internecine warfare and took to the practice of religion (Suvidhi). He was also called Pushpadanta because he had teeth (danta) beautiful as flowers (Pushpa). His height was one hundred bowshots and his complexion white. His father's name was Sugriva and mother's Rama. He was born in Kaskanda ninety crores of Sagara after his predecessor. He lived for two lakhs of Purva and died on Mount Parasvanath. His emblem is the crocodile according to the Svetambaras and the crab according to the Digambaras.
- (10) Sitalaratha As soon as he was conceived his mother Sunanda was blessed with a miraculous cooling power (Sitalata) and she could cure any one who suffered from a fever by laying her hand on the patient. His father was Dridharatha, king of Bhadrakapuri in which city the Thirthankara was born nine crores of Sagara after his predecessor. He was ninety bowshots in height and lived for one lakh of Purva at the end of which he obtained Nirvana on Mount Parasvanath. His complexion was golden yellow. His sign is the Svastika according to the Svetambaras and the sacred fig tree according to the Digambaras.
- (11) Sreyamsanatha He was born in Simhapuri one crore of Sagara after his predecessor of king Vishnu and queen Vishna. His height was eighty bowshots. He lived for eighty four lakhs of years and obtained Nirvana on Mount Kailas. His complexion was golden yellow. His sign is the rhinoceros according to one account and the eagle according to another.
- (12) Vasupujya He was born in Champapuri fifty four Sagara after his predecessor. He attained Nirvana in the same place. His height was seventy bowshots and colour red and he lived for 72 lakhs of years. His father's name was Vasupujya and mother's Vijaya. His sign is the buffalo.
- (13) Vimalanatha On his conception his mother Suramya was endowed with clearness of vision hence his name Vimalanatha (lord of clearness). A legend says that she showed her clear vision in the following manner. A pilgrim and his wife stayed in a temple in which was inhabited by a female demon. She fell in love with the pilgrim and assumed the shape of his wife and

the confused man could not tell which of the two was his real wife. In this predicament he went to king Kiritavarman Vimalanatha's father and begged him to solve the difficulty. The king was as confused as the pilgrim himself but the queen came to his aid. She asked the two women to stand far away from the pilgrim and reach out their hands to touch him. The human wife could not touch her husband because of the distance but the demoness elongated her hand by her magic powers and touched the pilgrim and thus betrayed herself. Vimalanatha was born thirty Sagaras after his predecessor. He was sixty bowshots in height and lived for sixty lakhs of years. He was of golden yellow complexion. Born in Kampilya he attained Nirvana on Mount Parasvanath. His sign is the hoar.

- (14) Ananthanatha. He appeared in Ayodhya nine Sagara after Vimalanatha. His father's name was Simhasena and mother's Sarvayasa. He was fifty bowshots in height and lived for thirty lakhs of years. His complexion was golden yellow and he attained Nirvana on Mount Parasvanath. His sign according to the Svetambaras is the falcon and according to the Digambaras the bear.
- (15) Dharmanatha. He was born in Ratnapuri of king Bhanu and queen Suvrata. The interval of time between Ananthanatha and Dharmanatha was four Sagara. His height was forty five bowshots and he lived for ten lakhs of years. He was of golden yellow complexion and attained Nirvana on Mount Kailas. His sign is the thunderbolt.
- (16) Santinatha. He was so called because his mother Achura on conceiving him brought peace (Santi) to the people of the country which was till then being ravaged by a terrible plague. Santinatha's father Visvasena was king of Hastinapura and the Thirthankara was born in this city three Sagara minus 3/4th Palya after Dharmanatha's demise. He lived one lakh of years and his height was forty bowshots. He attained Nirvana on Mount Parasvanath. His complexion was golden yellow and his sign is the deer.
- (17) Kunthanatha. Half a Palya separates this Thirthankara from his predecessor. He was born of king Surya and queen Sridevi in the city of Hastinapura. He was thirty five bowshots in height and lived for 95,000 years. He was golden yellow in complexion and attained Nirvana on Mount Parasvanath. His sign is the goat.
- (18) Aranatha. Half a Palya of time after Kunthanatha appeared this Thirthankara in Hastinapura. His father was king Sidarsana and mother queen Mitra. He was thirty bowshots in height, lived for 84,000 years and died on Mount Parasvanath. He was of golden yellow complexion and his sign is the fish.
- (19) Mallinatha. The sex of this personage is a disputed point. The Svetambaras maintain that the Thirthankara was a woman whereas the Digambaras who believe that no woman can obtain liberation that he was a man. According to the Svetambara tradition Mallinatha in a previous birth used to perform penances in the company of five monks. They never hid anything from one another and always performed the same type of penances and fasted on the same days. Mallinatha was however overcome by an unholy desire to excel his companions in virtue and fasted on the quiet for an extra day. For this sin he was reborn as a woman but his Karma had been worn off and nothing could prevent his becoming a Thirthankara. Digambaras of course reject the story and stoutly maintain that he was born a man. Mallinatha was born in Mithila of king Jumbha and queen Prabhavati and attained Nirvana on Mount Parasvanath having lived for 55,000 years. One thousand crores of years separate Mallinatha and Aranatha. Mallinatha was of a golden blue hue and was twenty five bowshots in height. The emblem of the Thirthankara is the Jumbha or water jar.
- (20) Munisuvrata. He was born 54 lakhs of years after Mallinatha in Rajagriha. His father's name was Sunitra and mother's Padmavati. He was twenty bowshots in height, lived for 30,000 years and attained Nirvana on Mount Parasvanath. He was dark and his sign is the tortoise.
- (21) Nannatha. Six lakhs of years after Munisuvrata appeared Nannatha. He was born in Mithila of king Vijaya and queen Vipra. A legend says that while Vipra was pregnant the city was besieged by an enemy and all hope of saving it was lost but on the advice of the astrologers the queen appeared on the city wall and the effluent light the embryo shed filled the enemy with fear and awe and the besieging army bowed down before the queen and hence her son was named Nannatha (the lord of those who bowed down). Nannatha was fifteen bowshots in height and he lived for 10,000 years. His complexion was golden yellow and he attained Nirvana on Mount Parasvanath. His emblem is the blue lotus.

- (22) **Neminatha** He was born in D varaka of king Samudravijaya and queen Sivadevi He was ten bowshots in height and lived for 1000 years He attained Nirvana on Mount Girnar Krishna and Baldeva lived in his time and were his cousins Neminatha appeared five lakhs of years after Neminatha He was of a dark hue with an inner tinge of red His sign is the conch
- (23) **Parasvanatha** He was born in Kasi of king Asvasena and queen Vama 84000 years after Neminatha He was nine cubits in height and lived 100 years He was dark blue in colour and attained Nirvana on Mount Parasvanatha His sign is the serpent Unlike his predecessors Parasvanatha is a historical personage and we have already had occasion to notice him as the fore-runner of Mahavira.
- (24) **Mahavira** He appeared 250 years after Parasvanatha He was seven cubits in height and his complexion was golden yellow The lion is his emblem We have already dealt with this Thirthankara in some detail as the real founder of Jainism

It is interesting to note that all the 24 Thirthankaras were of royal birth and had nothing to do with Brahmins and Brahminism Besides the Thirthankaras there are thirty nine other personages who are worthy of great honour These are the 12 Chakravartins 9 Narayanas or Vasudevas 9 Pratinarayanas or Prativasu devas and 9 Balabhadras These together with the 24 Thirthankaras form the sixty three sacred persons of Jain hagiology Lesser than these but still important are 9 Naradas 11 Rudras 24 Kamadevas 48 parents of Thirthankaras and 14 Kulakaras These 106 form the second group of sacred personages A detailed description of all these great souls pre-eminently only as they were is likely to bore any reader who is not a Jain ascetic

The Jains also know the names and the present homes of the twenty four Thirthankaras who will appear in the Utsarpi These will be

- (1) **Padmanabha** He will appear in Dusama Susama of the Utsarpi He is at present in the first hell working out his karma.
- (2) **Suradeva** He and his twenty two successors will appear in Susama At present he is in the second Devaloka (heaven)
- (3) **Suparsva** He is now in the third Devaloka
- (4) **Svajamprahu** He is now in the fourth Devaloka
- (5) **Sarvanubhuti** He is now in the second Devaloka In a previous birth he was Dritaketu uncle of Mallinatha the lady Thirthankara of the Avasarpini
- (6) **Devasruta** He is now in the first Devaloka
- (7) **Udayaprabhu** He is now in the twelfth Devaloka
- (8) **Pedhala** Now in the first Devaloka
- (9) **Potila** Now in the first Devaloka
- (10) **Satakirti** Now expiating his karma in the third hell
- (11) **Munsuvrata** He is now in the eighth Devaloka In a previous birth this would be Thirthankara was the well known Devaki mother of Krishna of Hindu mythology
- (12) **Amama** He is now in the third hell He is no other person than the famous Krishna of the Hindus who the Jains believe has not yet liberated himself but will in the Susama of the Utsarpi
- (13) **Nikasaya** He is now in the fifth Devaloka In a previous birth he was the spiritual preceptor of Ravana of Hindu mythology
- (14) **Nisupalaka** He is now in the sixth Devaloka He was in a previous birth Balarama Krishna's half brother
- (15) **Nirmama** He is now in the fifth Devaloka.
- (16) **Chitrugupta** He is now in the second Devaloka and was once Rohini the stepmother of Krishna and mother of Balarama.

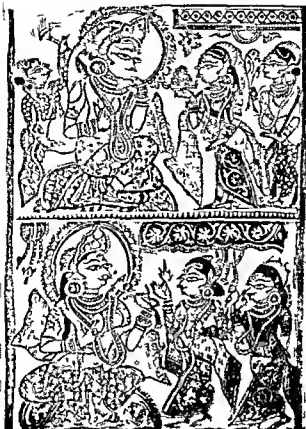


261 KUNTAHNATHA

See p. 133

262 A JAIN STATUETTE

(From *Journal of Indian Art & Industry*)



260 TRISULA WITH ATTENDANTS See p. 128 & 129
(From *Jain Manuscripts* by Dr. Moti Chandra)



263 TIRTHANKARA
PARISHVANATHA

(From *Journal of Indian Art & Industry* See p. 134)

264 KUNTHANATHA

See p. 133



265

MAHAVIRA

(From *Jain Manuscripts* by Dr. Moti Chandra)

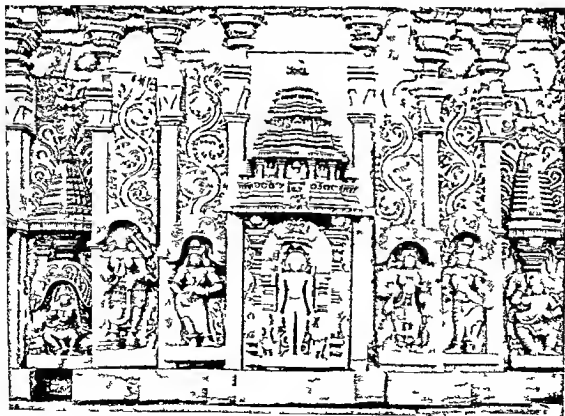
See p. 129



26 A JAIN ARRIVAL PROCESSION
From the Jain Temple at Chanda



67 A JAIN LAXMAN
(From the Jain Temple at Chanda)



- (17) Sumadhi Now in the twelfth Devaloka living as a woman
- (18) Samvaranatha Now living as a woman in the eighth Devaloka
- (19) Yasodhara He was once the famous Hindu ascetic Dwaipayana and is at present a celestial
- (20) Vijaya Now in the twelfth Devaloka He was a relative of Krishna in a previous birth
- (21) Malyadeva Now in the fifth Devaloka
- (22) Devajina Now in the twelfth Devaloka
- (23) Anantavira He is now in Gravayika (upper region situated above Devalokas)
- (24) Bhadravira This last of the Thirthankara of the Utsarpi is now living in the highest Devaloka

After Bhadravira there will be no more Thirthankara in the Utsarpi. The world will progress towards Susama Susama and when this age is completed Vasarpi will start again and thus the wheel whirls on endlessly.

GODS AND DEMONS

Though the Jains do not believe in a Supreme Being in a Trinity or even in a Real as the mainstay of the rolling universe yet they believe in most of the gods, sages, demi-gods and demons of Hindu mythology. The gods are different from humans but they are not almighty or all virtuous. They have their divine failings. Though they enjoy certain occult powers and as such may be considered superior to humans in some respects they are definitely inferior. No god for instance can attain liberation unless he be born as man. Liberation is possible only to humans. Yet some gods are worthy of honour and a few are actually worshipped due to no doubt to Hindu influence.

If there is no short cut to salvation in Jainism there is also no need for utter despair. For no devil is eternally damned. The devils are also working out their karma and in crores and crores of Sagaras of Purva of Palya of Sagaropan are capable of attaining liberation. The hells and Patala are but purgatories.

To get some idea of the nature, occupations and habits of demons and gods it is necessary for the reader to be acquainted with the Jain conception of the universe. Spatially the universe is divided into three. The upper, middle and lower regions. The Jains represent the conception by the headless figure of a man. The waist of the figure represents the middle region, the legs the lower region and the trunk the upper region.

The nether region is subdivided into seven hells, the lowest and darkest being the seventh hell at the right foot of the mystic figure. The first hell is called Ratna Prabha or jewel, the second Sarkara Prabha or sugar, the third Valuka Prabha or sand, fourth Pankha Prabha or mud, fifth Dhun Prabha or smoke, sixth Tama Prabha or darkness and seventh Malia Tama Prabha or greater darkness. These hells are torture chambers and the lesser gods are engaged in torturing souls here.

The gods that live in hells and torture their victims are of fifteen kinds. The Amba wreck the nerves of the victims, the Ambarasa hew flesh from bones, the Sama bastinado their victims, the Sabala tear out the flesh, the Rudra torture with spears, the Maharudra mince the flesh, the Kala roast the victims, the Mahakala tear them with pincers, the Asipala are swordsmen and cut with the swords, the Dhanu are archers and shoot their victims, the Kumbha torture with chille powder, the Valasteep the victims in hot sand, the Vatarani dash sinners against stones, the Hbarasara force souls to sit on thorns and the Mahaghosha shunt them up in dark holes.

On a level with the hells but on the other side represented by the left leg of the figure is Patala. Patala has a mixed population of godlings and demons. The godlings are called Bhavanapati and are classified into ten. The demons are divided into two major groups called Vyantaras and Yana Vyantaras and each group has several subdivisions. Of the better known devils of the Vyantara group are the Pisacha who haunt the Kadamba tree, the Bhuta who haunt the Salasa tree, the Yaksha who haunt the Banyan tree, the Gandharva who haunt the Timbara tree and the Mahoraga who haunt the Naga tree. All these are black devils. The Rakshasas who haunt the Khatamba tree and the Kimpurusha who haunt the Champaka tree are white Vyantaras.

More fearsome than the Vyantaras are the Vana Vyantaras. They are of eight classes. Anapanani, Panapanani, Isivayi, Bhutavayi, Kandiye, Mahakandiye, Kohanda and Pabanga.

The middle region is the terrestrial plane in which we live. It has eight ring-shaped continents, each separated from the other by a ring-shaped ocean. In the centre of this region rises the mighty mountain Meru. Moksha or liberation can only be obtained from this region.

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